

# arcca

architecture california  
the journal of the american institute of architects  
california council

professional practice issue

00.1

Two overlapping globes are shown against a dark background. The globes are covered in a map, with the word 'OCEAN' visible on the left globe. The text 'zoning time' is superimposed over the center of the globes.

zoning time

firm survey: speed limits ://  
7 profiles: ruble, quigley, et al., on time ://  
timeless structures ://

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<b>Editor</b>	Therese Bissell
<b>Editorial Board</b>	Carol Shen, FAIA, Chair Timothy Culvahouse, AIA Lisa Findley, AIA Daniel Gregory, Ph.D. Lisa Padilla, AIA Barton Phelps, FAIA Allison Williams, FAIA Buzz Yudell, FAIA Anne Zimmerman, AIA David Meckel, FAIA, Ex-officio
<b>Design</b>	Bob Aufuldish Aufuldish & Warinner
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**Advertising:** 877.887.7175.

**Inquiries and submissions:** Therese Bissell, Editor: tbissell@jjarch.com; c/o AIACC, 1303 J Street, Suite 200, Sacramento, CA 95814; 916.448.9082x319; fax 415.551.0829. Bob Aufuldish, Aufuldish & Warinner: bob@aufwar.com.

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**AIACC**  
American Institute of Architects,  
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1303 J Street, Suite 200  
Sacramento, CA 95814  
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# Comment

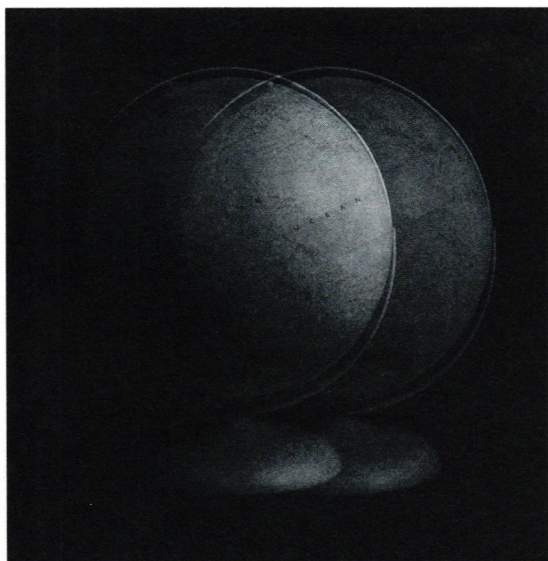
In the world of consumer publications, cosmetic tweakings are common; with professional journals, preening is largely beside the point of discourse. The dramatic makeover of *Architecture California* that premieres with this issue, then, was commissioned after much deliberation. The reality was that without a new format and broader scope, the journal would cease to publish.

Survivability has never looked so good. **arcCA** is a graphically crisp quarterly designed at once to thrive in the marketplace and wholly retain the sensibility and heft of *Architecture California*. The new publisher, McGraw-Hill, has provided the green energy: with advertising, **arcCA** is self-sustaining. Most important, there has been no compromising autonomy. Editorial control remains with the AIACC Editorial Board. The voice, as ever, is yours.

From its 1981 inception the journal evolved into a singularly thoughtful publication that reflected the era as well as the exigencies of the membership and Council. Commercial viability means that it remains—through a committed publishing schedule and attracting the highest-level editorial content—the one vital forum on issues of architectural practice in California.

No reversal of the earth's poles, the transition to **arcCA** has been satisfying and smooth. Now we set about engaging the future: selected newsstand placement, cyberspace presence, expanded reach within and outside the profession. It's a move both exhilarating and obvious. It's time. ●

Therese Bissell, editor



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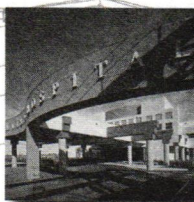
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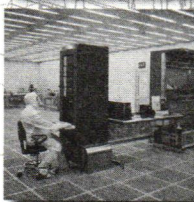
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# Continuum

We have all been confronted with the notion that architects do not read, let alone write. This journal has helped dispel that myth.

I came to the AIACC Editorial Board in 1989, shortly after Joseph Esherick, FAIA, William Turnbull, FAIA, and Barton Phelps, FAIA, had begun reshaping *Architecture California* to be more responsive to the shared needs of the readership. During that transformation, it was determined that the journal should more fully exploit its unique role as a service to architects practicing in California.

There were 18 issues published in the 1990s. Each was based on a thematic construction, ranging from *The Politics of Design Review* to *Places for Learning*. The majority of the contributing writers were AIACC members dedicated to expressing their views on matters of importance to California architects and the profession. Editorial Board members who served during this 10-year period took time from their busy practices to shepherd specific issues: selecting topics, giving structure to the dialogue and soliciting writers. The three editors—Alicia Rosenthal, AIA, Lian Hurst Mann, AIA, and myself—were architects committed to raising the level of discourse. In addition there were several AIACC Vice Presidents of Communications (Orlando Maione, AIA, Ken Rodrigues, FAIA, Michael Stanton, FAIA, Gordon Chong, FAIA, Steve Castellanos, FAIA, Michael Hricak, FAIA, and David Meckel, FAIA) who advocated support for the journal. As many of you know, there were times when their efforts saved it from elimination. The AIACC staff (including Paul W. Welch, Jr., Hon. AIA, Executive Vice President, Julie Thompson, Hon. AIACC, and Erin Wells, the current Director of Communications) was instrumental in keeping *Architecture California* on solid ground.

As the journal moves into a new era, it is important to remember some of the factors that brought it to this point. The vision of Esherick, Turnbull and Phelps gave life to the material. That

vision positioned *Architecture California* as not just another trade magazine but a fully refereed scholarly journal. For six years, through the work of editor Lian Hurst Mann, the journal earned local and regional acclaim as well as national recognition. In her words, "Each edition of *Architecture California* has become a kind of chapbook of primary writings on a particular topic, with many points of view, including those that can contribute to the field for years to come." Her understanding that architects normally have no real call to be introspective set up the journal as a forum for intellectual exchange based on the rich experience of daily practice.

In 1997, when asked to become the editor of *Architecture California*, I was honored. I knew, however, that my tenure would be short term, focused on pushing the journal to the next level of its existence. My goal of having architects write about the passions of practice was realized in the last three issues: Volume 19, Numbers 1 and 2, and Volume 20, Number 1.

While keeping the journal in front of the readers, we spent significant time deciding its new direction. There were two possible scenarios: elimination or creating a sustaining structure for a quarterly journal, with resources and staff to move the agenda to higher ground. Under the leadership of Carol Shen, FAIA, present chair of the Editorial Board, the other Editorial Board members and the AIACC staff, the latter scenario has happened.

As I leave *Architecture California*, I thank all the people who supported the effort and, more specifically, those who supported my involvement as an Editorial Board member and editor. These years of service to AIACC have been rewarding and educational to my role as an academic. It has been a privilege to have this opportunity, and I look forward to **arcCA**. ©

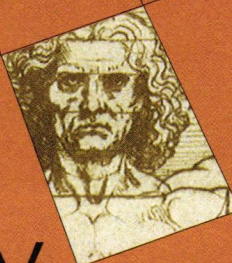
W. Mike Martin, Ph.D., FAIA

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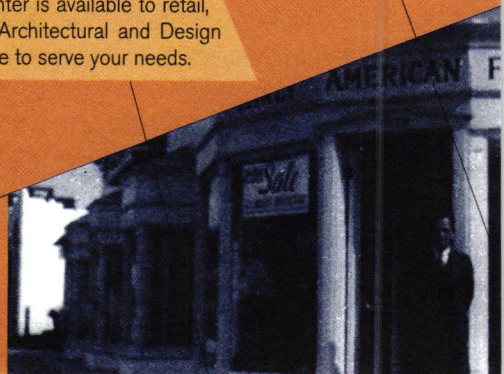


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# Correspondence

re: "Campus Architecture Is Now Campus Planning," by Richard Thompson, AIA, AICP, and David C. Martin, FAIA; *Architecture California*, Summer 1999, Volume 20, Number 1

Editor /

In the professions of architecture and planning, as in most creative endeavors, credit for the authorship of work is traditionally given. I note that in this article, credit for the original Master Plan at Caltech was given to Bertram Goodhue. However, the 1989 Master Plan Update, which extends Goodhue's axial system to create an armature for the build-out of the campus, was crafted by me and my firm, Meyer & Allen Associates (then Kurt Meyer Partners). I appreciate the eloquent description by Messrs. Thompson and Martin of our Master Plan Update, but I do not appreciate the fact that credit for our creative work was not appropriately given.

Messrs. Thompson and Martin suggested that while our 1989 Master Plan Update "prescribed ultimate building entitlements, the land areas designated for new buildings provided little definition as to specific building locations or corresponding open space areas." Alas, the comment is not a testament to these gentlemen's knowledge of planning but rather an illustration of their naiveté, for the following reasons:

- Detailed plans of possible building footprints were created and discussed with Caltech in our planning process; these became the basis for the definition of entitlements and buildable areas.

- Our Illustrative Concept was used to illustrate possible phasing of development. However, these more detailed studies were never published so as not to compromise Caltech's flexibility for future development. They continue to serve as an "in-house" guide for the details of physical development at the campus.

- Universities need fixed entitlements but, at the same time, need flexibility as to the exact size, shape and configuration of future buildings. Hence our published Master Plan Update, which was adopted by the City of Pasadena as the Zoning Code for development at the Caltech campus, showed only areas of and entitlements for development. To have published these more specific plans, as Messrs. Thompson and Martin so naively do in their article, would have led to their incorporation into the final Master Plan. This would then have tied Caltech's hands. As buildings have been built under the Plan over the

past 10 years, Caltech has had the guidance of our Illustrative Plan but the flexibility provided by the Adopted Plan. Had we published our Illustrative Concept in the 1989 Master Plan Update, the city would have quibbled over every one-foot deviation of building footprints from the Concept.

The computer-generated renderings that illustrate the Thompson/Martin article and purport to show the development of the northern east-west axis take their form from our Illustrative Concept Plan and our physical model of it. That model is still proudly displayed in Caltech's Physical Plant Department. A C Martin Partners was, and is, well aware of our Illustrative Concept Plan and Model, since I presented these to A C Martin's team as the basis for their site planning and design of the Beckman Institute, their first building at Caltech in the 1990s. To turn around at the end of that same decade and charge Caltech a fee for the reproduction of computer-generated renderings based on our Illustrative Plan and Model can be questioned from a professional ethics standpoint. To publish an article based on them is plagiarism.

**Clifton P. Allen, AIA, Meyer & Allen Associates**

Editor /

Our article "Campus Architecture Is Now Campus Planning" explored the idea that as architects we have a very real responsibility to design within the confines of the campus context. This is particularly significant where a strong vision was clearly articulated by the original campus architect. In our article we discussed the original campus plans prepared by architect/planners such as Thomas Jefferson, Bertram Goodhue and William Pereira. We felt that examining revisions to these plans was not relevant to our argument. We meant no offense to Mr. Allen or his firm; however, we object to his comment regarding plagiarism. It is false and unprofessional.

The figures in the Caltech example (9.10a and 10d) were developed in 1995-98 and were the result of collaboration between ourselves, the university, their trustees and other interested parties.

**David C. Martin, FAIA, A C Martin Partners, Inc.**

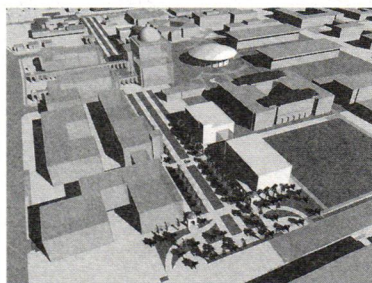


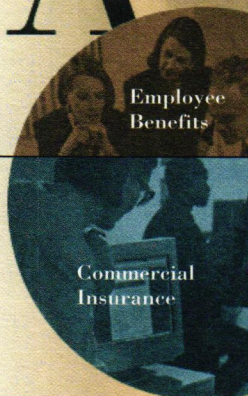
Fig. 10d

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# Contributors

## word

**Obie G. Bowman, AIA**, is a sole practitioner in Healdsburg whose work includes award-winning projects noted for their response to the environment.

**Lisa Findley, AIA**, is a contributor to *Architecture and Architectural Record* and teaches in the School of Architecture at the California College of Arts and Crafts.

**Michael Hricak, FAIA**, AIACC first vice president/president-elect, has taught and practiced in southern California for the past 20 years.

**Jim Jennings** is the principal of a San Francisco architectural studio whose work has received numerous design awards and international publication. The monograph *10/10: 10 Projects, 10 Years* was published in 1999.

**Donlyn Lyndon, FAIA**, editor of the design journal *Places* and coauthor of *Chambers for a Memory Palace*, is a professor in the University of California, Berkeley, Department of Architecture.

**W. Mike Martin, FAIA, Ph.D.**, is a professor and vice chair of the Department of Architecture and undergraduate dean of the College of Environmental Design, University of California, Berkeley. He is also principal of CEDAR Consultants.

**Bruce Mau**, principal of Bruce Mau Design in Toronto, is design director of Zone Books and the associate Cullinan Professor at Rice University.

**Lisa Padilla, AIA**, is an associate partner in the Los Angeles office of Zimmer Gunsul Frasca Partnership, where her project focus is urban design and master planning for public and private institutions.

**Carol Shen, FAIA**, a principal at ELS in Berkeley, heads the firm's design management and has directed several of their retail and mixed-use projects. She has been chair of the Architecture California Editorial Board since 1996.

**Allison Williams, FAIA**, is a partner at Washington, D.C.- and San Francisco-based Ai. She is director of design for the firm, which specializes in corporate architecture and interiors for the high-tech industry.

## image

**Luis Delgado**, a San Francisco-based photographer, has exhibited widely in the U.S., Latin America and Europe. His work is in the permanent collection of the Houston Museum of Fine Arts.

**Rod Henmi, AIA**, is director of design at Michael Willis Architects in San Francisco and coauthor of *Envisioning Architecture: An Analysis of Drawing*.

**Ross Hummel** has worked for architectural firms in Chicago and Iowa and is currently a designer at Jim Jennings Architecture in San Francisco.

**Tim Perks, AIA**, an architect whose work comprises commercial, institutional and residential projects as well as signage and graphics, is an adjunct professor in the School of Architecture at the California College of Arts and Crafts.

**Whitney Sander** is a sole practitioner in Inglewood. His work was featured in *A House for My Mother: Architects Build for Their Families*, published in 1999.

**Alan Weintraub** is an architectural photographer whose most recent books are *The Architecture of John Lautner* and *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.*

# Speed Limits

## AIACC Firm Survey on Time and Practice

Carol Shen, FAIA

When the Editorial Board selected the theme "time" for the first issue of arcCA, we wondered how architects throughout the state have been affected by recent technological changes and what time pressures have done to the profession. We sent a Firm Fax to California AIA Member Firms with several yes-or-no questions on current practice. The responses are summarized below.

Our questionnaire read, "STOP! Don't ignore this! Don't throw this in the 'later' stack!...As we race forward in our busy lives, does this sound familiar?...They need it yesterday. Prioritize. Rush charges. Overnight it. Messenger it. Fax it. Fast track...With too much to do in not enough time, how has your practice changed over the years to meet the demands? The profession has typically meant long hours, tight deadlines and late nights, starting with studio life and sketch problems in architecture school. With technology offering us more ways to rush, what do you do to maintain design quality, minimize stress and stay in business? Relative to how you worked a decade or more ago, do you find yourself spending more time: on design; in meetings; on the phone and with e-mail; documenting decisions; on contracts and

There is nothing wrong with working 7 12-hour days a week so long as you enjoy it. There is nothing good about golf or sailing if you don't enjoy it. STEPHEN METSCH, AIA

We're called upon to know everything and to be available to consultants, clients and staff, who need, practically beg for, a true mentoring relationship to bring the future into line. Once again, no time... MARK SINGER, AIA

I don't wear a watch except backpacking. DAVID DECKER, AIA

Stress is too often an exciting excuse. Its energy comes from fear of being exposed, as when the deadline arrives after months of stalling and goofing off. Big charrette. Everybody running around yelling. Lots of noise, dust and fun. Stress is a way of covering incompetence. It's dangerous. Mistakes are made. You know, two exitways converging to one at the street, gaps in area separation walls. Stuff like that. Real cute. RALPH G. GRAY, AIA

By entering fully into the electronic age, we have more time to do those things that we feel are important. We are having more fun and doing it (architecture) better. ROBERT DAVIDSON, AIA

The profession is definitely on a faster track! It's sort of "to hell with the attorneys, full speed ahead." RICHARD LAREAU, AIA

The "busy work" of applications for agencies and agency meetings (ARB, Planning, etc.) is preventing us from putting the time in on design and construction documents. More and more time is being eaten up in the "processing" as opposed to the "architecture." JEANNE C. BYRNE, AIA

For me? Dump the commute. Work less by knowing more & billing higher. Keep the family front & center. Document everything. Expect litigation. DAVID E. NEAGLEY, AIA

In 1986, when I took a position as a project architect with an A/E firm, I negotiated a 90:10 schedule: I'd work 90% of the 2080-hour year, taking 208 hours off, and would receive 90% of the salary. Added to my 2-week vacation, that gave me 7 weeks off. With my sole practitioner firm, I continued the 90:10 approach. As a result, at age 50, I: ski 2 weeks per year, windsurf 3-4 weeks per year, bodyboard when the surf's up. FRED M. BARON, AIA

We are headed for cyber-offices. JOHN S. FISHER, AIA

FedEx deadlines have been replaced by fax machines at job sites demanding immediate attention and making it more difficult to budget time in the workday. Still, the revolution within our industry is providing unlimited opportunities. RON RITNER, AIA

negotiations; with legal counsel; in construction administration; with employee development; on business development; on public relations; with clients; traveling; commuting; on continuing education; on professional organizations; at the office; with public service or volunteer work; reading; with your family?

**We struck a nerve. The AIACC fax machine received over 240 responses (>10%) in less than 10 days.**

The numbers are fairly even "yes" and "no" among all respondents for most of the questions—which shows the spectrum of activity and coping. However, for sole practitioners and firms alike, several clear directions emerge. A large majority of architects are spending more time in meetings, on the phone, with e-mail and with clients. (Although, as one respondent pointed out, spending *the same amount of time* on something is a "no" answer to the question, "Are you spending *more* time on...?") We are also documenting our decisions more, and, except for half the one-person practices, we are devoting increased time to construction administration. Interestingly, most respondents have made a definite choice to live somewhat near the office—the vast majority, especially the sole practitioners, answered "no" to the question, "Are you spending more time commuting?"

The only indication that architects who work in firms differ from those who practice alone—that is, the answers were mostly "no" from firm architects and "yes" from the sole practitioner—came from the question, "Are you spending more time with your family?" The response is perhaps demographics based: those who want to spend more time with their families have largely already decided to work on their own.

Our questionnaire also asked, "Where are you finding the time to do these things? Are you simply cramming more into life? Is 'faster' better? What are you doing to maintain a balance between work and personal life? What is your office [did not apply to sole practitioners, 15% of total response] doing to help employees achieve a balance between performance excellence and their personal lives? Do you support them or allow them to: work flexible hours; work longer, fewer days; job share; work part-time; telecommute and work at home; be paid overtime; bring children to the office; have ergonomic assistance; have massages in the office [interesting

I used to spend 80% of my time doing architecture and 20% max dealing with government agencies. Now it's just the reverse. BARRY GITTELSON, AIA

Including architecture school, I have been in this business for almost 30 years, and there has never been enough time to do it "right" according to our standards as architects.

ADRIAN COHEN, AIA

The economy is hot and so is architecture. The challenge is to read the signs of burnout and to turn back as often as is necessary during this all-or-nothing economy. GARY UNDERHILL, AIA

My family will see more of me in 2000. And the firm will be 2x as successful. We pray. MICHAEL WILLIS, AIA

Our practice primarily involves health care. 10-15 years ago we'd spend approximately 5-10% of our time on government regulation from design through completion of construction. Now we spend 30-40% on government regulation. Building codes used to change every 2-4 years. Now they come on CD-ROM with quarterly updates. We are constantly making adjustments for "new" codes or "new" interpretations of the code. Projects we used to do in half the time on 100 sheets of documents now take 200-250 sheets of drawings to get the same result. Some day we may have a "book of designs," compliments of the Legislature. ALLEN STRONG, AIA

More stress, more challenges, less structure, more fun, more honesty, more meaning, less organization. ROBERT L. ROSENBERG, AIA

Read mail over trash can. Return phone calls immediately. No AIA events. DAVID J. BAAB, AIA

My small firm will continue to let technology's little miracles assist us in spending less time providing services so that I can have more quality beach time. MICHAEL G. FAULCONER, AIA

As architects we have not yet figured out how to capitalize on the e-commerce aspects of the Internet, yet our clients expect that since they have, we should go faster. As a service profession we must adapt. And quickly! SUSAN ESCHWEILER, AIA

Because of problems with city officials regarding code interpretations, we have to spend additional time meeting with building departments. Since we have the liabilities, why shouldn't our interpretations be adequate? ERNIE YOSHINO, AIA

America will lead the world with a weekend that starts on Thursday at 6:00 PM. M. J. KNITTER, AIA

Short cuts always bite back. DANIEL SULLIVAN, AIA

Architecture was already very close to being maxed-out before the computer revolution. Ironically, I find that by providing more comprehensive services like construction management on a project, I can do a better job—since I am being compensated for my time. TOM KAISER, AIA

My business partner is my spouse. We live in the office. I'll keep working if you make dinner. LEE I. LIPPERT, AIA

Too many architects don't value their professional time highly enough—perhaps an outcome of our charrette mentality, incubated at school, when time is "cheap." BOB HERMAN, AIA

One anal-retentive control freak I worked for asked that we fold all wastepaper before tossing it out so the trash cans in the office wouldn't fill up so fast. Anyhow, I continued that particular folding habit later in my own firm (being the anal-retentive control freak that I am). When your fax came I found it a great stress reliever to wad it up and rim shoot it to the trash can. JON SOMMERS, AIA

I'm currently working only 60 hrs/week. RAY TAKATA, AIA

I re-create the atelier atmosphere of the Ecole des Beaux-Art, whereby the "master" engages in living and working with his apprentices. I take my draftspeople to the symphony. YVES GHIAI-CHAMLOU, AIA

Not enough time to research/value engineer alternative design solutions. All this while the governmental review process is getting less efficient and resulting in unnecessary construction delays. MICHAEL J. PALMER, AIA

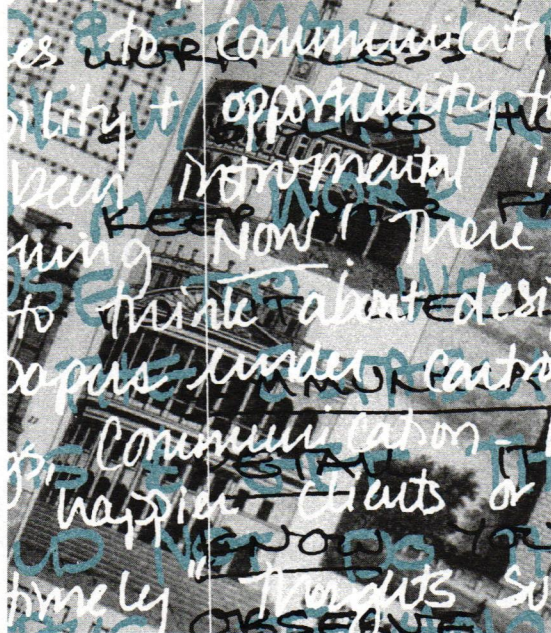
Don't know where we are heading, but it should be to one long overdue vacation. VLADIMIR ELMANOVICH, AIA

Clients don't realize that most projects are produced by very small teams and that throwing more bodies at a problem (even if they were out there) usually doesn't hasten things. We've even resorted to the childbirth analogy; i.e., it takes one woman nine months to have a baby, not nine women one month. KENNETH SCATES, AIA

Architects are continually required to do more in less time. It will inevitably result in disaster. MARK SILVA, AIA

E-mailing of CDs decreases the down time, so coordination is easier & quicker. MICHAEL T. ALLEN, AIA

¡Viva Arquitectura! ¡Abajo la Administración! ANON., AIA



responses to that!]; have office lunches or dinners during charrettes; attend classes or in-house seminars; take leaves without pay; take paid sabbaticals?"

Most offices permit flexible work hours during the week, provide meals during charrettes and encourage staff to take classes or (larger firms) attend in-house seminars. Short leaves without pay are widely granted; paid sabbaticals are not.

We were surprised at how many respondents took the time to "squeeze in another moment or two" (as we urged) to add something in writing. The survey concluded with, "Where do you think we are headed? Are we destined for more of the same? How do you plan to change things in the future?" Several could only manage to jot down variations of, "No time to comment; wish I could." Others used the opportunity to broadly reflect: nearly every subject brought up in the questionnaire was expanded upon. Some remarks sound frustrated, some bitter, some funny, some wise, some optimistic, some pessimistic. All are pointed and thoughtful, as illustrated by the excerpts shared here.

In conclusion, the entire design and construction industry is facing new challenges and a time compression never before encountered. The impact of these forces on how we design, collaborate, build and structure our practices continues to play out. As the comments reveal, the issues are complex. At the new century/millennium, we await the creative solutions that California architects will invent. ●

We seem to be losing the joys of being intimately connected to the way the 6B pencil lays down a rich curvaceous line on a piece of flimsy whose transparency holds your ideas as if floating, moving and still evolving, and have opted for an interface with the computer, which permits quick delineation of half-baked ideas, recording them in hard lines and stone before they are ready. MARILYN FARMER, AIA

Advances in computer technology have enabled me to remain active without any employees. NORMAN TILLEY, AIA

No longer is there a top exec with decision power & authority working with the programming and design team, but more and more middle managers with little to no authority. This delays the creative process and makes for lost time.

DONALD C. AXON, AIA

I hope that the computer will continue to automate the more mundane aspects of my practice so that I can use the time I do have for the crucial aspects of architecture. KIRK SAUNDERS, AIA

70-80 hour work weeks for months (last 2 years) are common; burnout approaches. Our solution is to slow down incoming work, telling clients we're booked for 2-3 months at least. Most are willing to wait. CHRISTOPHER GILMAN, AIA

Computer technology has simplified administrative, financial and drafting tasks. But experience is required to get it right. CHARLES F. JENNINGS, AIA

I can't get my work done during the day. It requires weekends now. CAD takes four times longer than hand drafting. The ArchiCAD program requires endless fiddling to get a decent drawing plotted. AutoCAD is worse. More endless computer work, setting up e-commerce and Web pages, when we should be performing design. The Internet is, however, a fantastic source of quick information such as product literature, data, ICBO reports, etc. Especially at midnight when everyone else is asleep. CHARLES T. FLANNERY, AIA

About 10% of my time is spent doing that which inspired me to get into architecture. KENDRICK TOBIN, AIA

I try very hard not to allow the chaos of the work affect me internally. Meditation for 15-30 minutes every day works wonders. WILLIAM BUCHHOLZ, AIA

The \$ margins are too thin to be "creative" with manpower requirements while scheduling project services. Architects are like the little Dutch boy—but with too many holes in the dike. JOHN DAVID SECOR, AIA



# The Time Is Now

F a s t e r , F a s t e r

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Lisa Findley, AIA

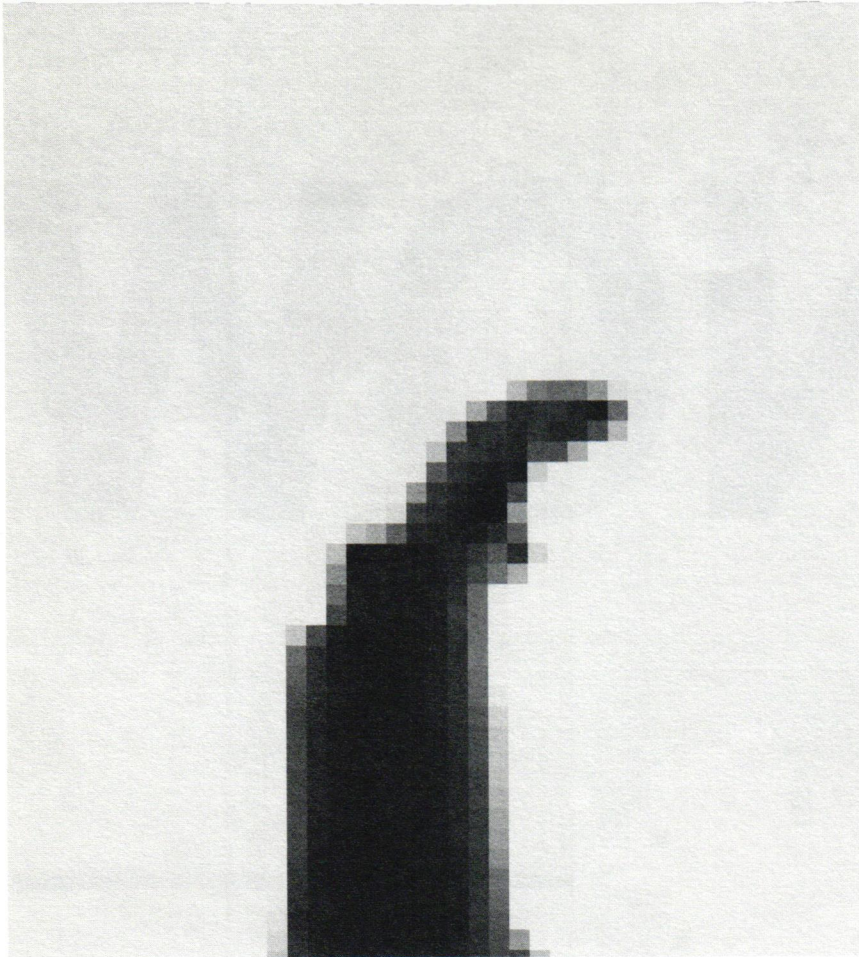
We can envision a work of architecture instantaneously realized.

We want the physical world to keep up with the world of our fantasies.

This is supposed to be the Future. You know, the Future the Jetsons showed us. The one of an easy life made easier by gadgets, computers, robots and instant communication. Yes, George had to put up with a grumpy boss and spaceship traffic jams, and technology gone awry was a recurring plot, but Future life was essentially a 50s suburban existence made even more effortless by invention. We were reassured by this Future: it was a lot like the past.

So what happened? How did we end up instead as if in James Gleick's *Faster*, where just the act of reading this book races the pulse with the familiar anxiety of being late for a crucial appointment, of impending deadlines, of opening e-mail to find 21 new messages before lunch (and none of them Spam)?

Much has been made of the observation that where we used to measure our lives in days, then hours, we now measure them in seconds—even nanoseconds. Megahertz and bytes are becoming the new standard of time. Analog clocks are no longer precise enough, the digital clock on my computer screen reminds me.



concrete  
still  
takes  
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days  
to  
cure

There is no denying the general craving for speed: the speed of transportation, communication and production but also the speed of wish fulfillment. We want the physical world to keep up with the world of our fantasies. We can envision a work of architecture instantaneously realized, but concrete still takes 28 days to cure. Our bodies demand food and sleep, our old-fashioned hearts require recreation and human contact, and despite ever-faster chips and cable connections, computer processors still take time.

These days we put technology to work to compensate for the drag society places on us. We make phone calls from the car. We grab fast-food breakfasts, have lunch at our desks and zap something in the microwave while checking our messages late in the day. We use melatonin to slam us to sleep and coffee to jolt us up. We compensate for social contact through hyper-connectedness—making ourselves available electronically to everyone, all of the time.

That kind of pace is seductive to a culture in which it is universally accepted that fastness equals efficiency, and that inefficiency equals lack of intelligence, laziness or both. But what does this obsession with speed do to the architect, the practice of architecture and the buildings produced? With the current economy and boom in the demand for architectural services exists the vague fear that the prosperity could disappear at any moment. So, making hay while the sun shines, architects take on almost every project that comes in the door while nervously watching the horizon for clouds. The result is a mountain of projects, not enough staff, growing concern over liability and, at the center of it all, never enough time.

#### I CAN BE REACHED AT.....

It's hard to know exactly how the invention of the telephone affected architectural practice; that's ancient history. But most architects working today vividly remember the introduction of fax machines. Suddenly there was a way to convey drawings as easily as telephones conveyed words. It seemed like magic. And it saved a lot of the time that had been spent physically transporting drawings from office to job site, from consultant to consultant. But the instant nature of the fax meant that clients and consultants wanted instant responses. We were expected to keep up.

Coincidentally, answering machines became an office fixture. Now people could call in off-hours to leave the first messages retrieved the following day. In rapid succession came pagers, call waiting, e-mail and cell phones, each granting the "convenience" of always being reachable. No longer could we be out of touch, unavailable, simply busy with something or someone else.

#### BETTER PRACTICE THROUGH TECHNOLOGY

Architectural practice has always been eager to fold in technological advances that help with production and with the coordination of information. Diazo and Xerox machines were rapidly adopted. Though they are now ubiquitous for production (still not for design in many offices), computers were slower to gain acceptance.

Certain kinds of software represent an amazing advance in the practice of architecture. In the construction document phase, they allow for and keep track of changes and immediately re-dimension everything on adjustment. This is particularly useful for small offices and sole practitioners who perform every role. Almost impossible architectural forms, most notably Bilbao, have been built using computer-interface technology that directs material fabrication.

#### HURRY UP

Clients, with interest amassing daily, apply pressure for everything to go quickly. When the architect is able to comply, there is the assumption that lower fees should result. Nothing is further from the truth.

Fast-track projects do not equal more efficiency or less cost for the architect; rather, the reverse occurs. Multiple sets of drawings are required at various points in the stream of production in order to

meet the permit submittal schedules. They are also required during construction. Even with the help of clever computers, coordination of these drawings, which is one of the keys to high-quality delivery of a project, can easily be compromised.

As if this were not enough, the requisite meetings come fast and furiously. The recent introduction of Web-based project coordination, a supposed panacea for the glitches in fast-track projects, does not necessarily reduce the time spent passing information back and forth. What's more, the Web site calls for constant monitoring, even further increasing the mandate of instant response.

#### WHO'S LEFT HOLDING THE BALL?

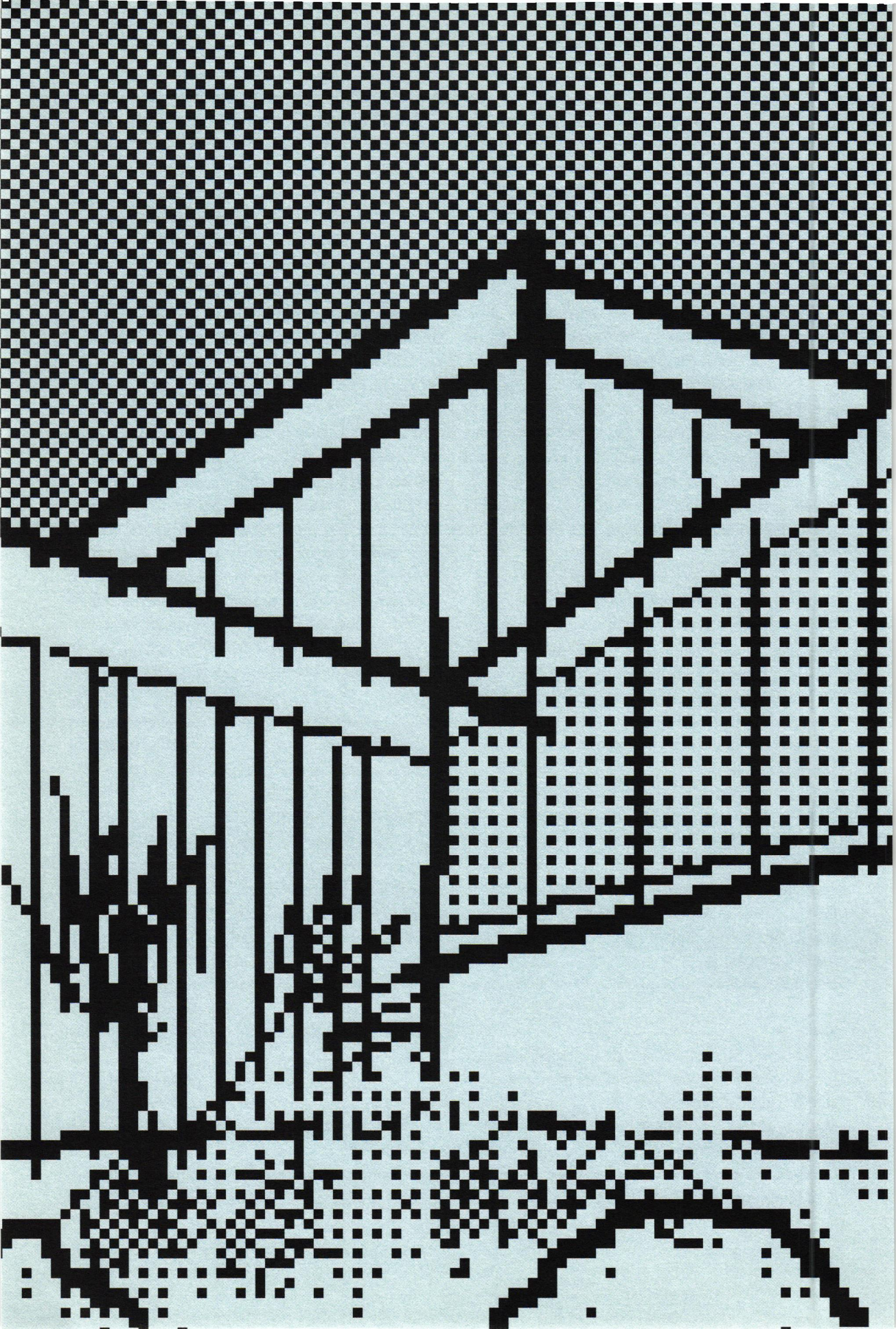
All this dashing about and juggling projects ups the chances that something will go wrong. We know it, our clients probably know it as well. Yet we are expected to assume future liability for delays and their resultant costs. Remembering the slow times, we accept these conditions. Ever nervous, we resort to obsessive documentation, another drain on our time.

While the current AIA standard form contracts already load on the liability by making us the owner's agent, they carry no provisions for the added exposure that comes from fast-tracking. It is vastly unfair that architects should bear the burden of such increased danger without exponentially increased compensation or sharing of liability.

#### WHAT ABOUT THE ARCHITECTURE?

Hyper-connected, fast-tracked, paranoically documented: when is there the time and energy for the thoughtful contemplation and making of the work itself? When we do have some moments at the end of the day, we are exhausted and in a verbal rather than visual mode of thinking. A glance at the project schedule and budget tells us there are no billable hours left in the "design" column. Yet it is exactly the love of designing buildings that brought us to this profession in the first place.

As everyone zooms around, super cool because they have the tiniest cell phone or slickest modem device connecting them to the office, we have to wonder what the real Future is. How much more can we take on? How much more plugged in can we be? How much (more?) will the quality of work suffer as a result of the push for faster? ●



# Timeless Structures

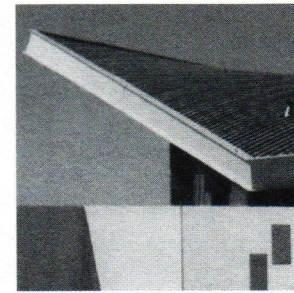
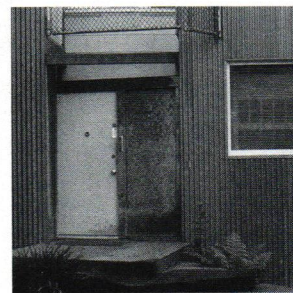
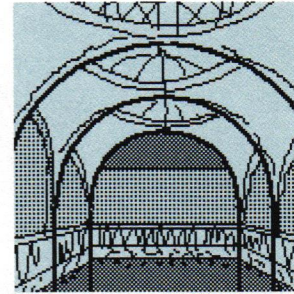
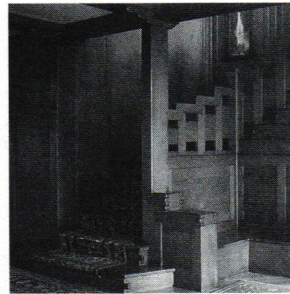
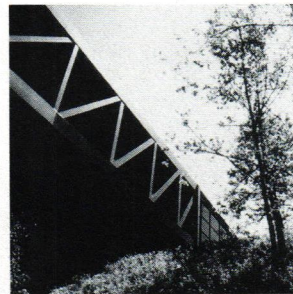
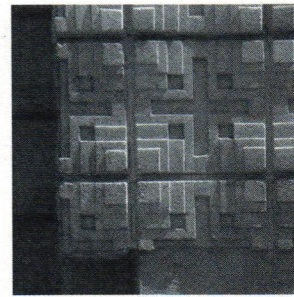
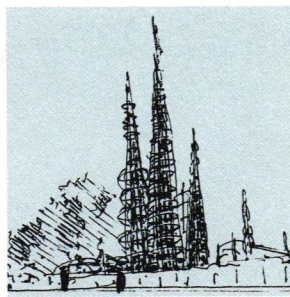
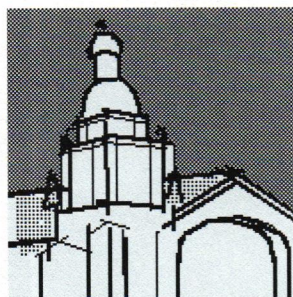
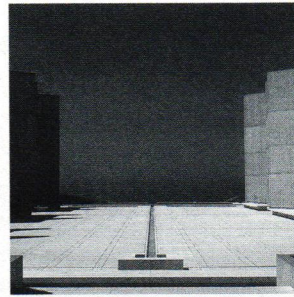
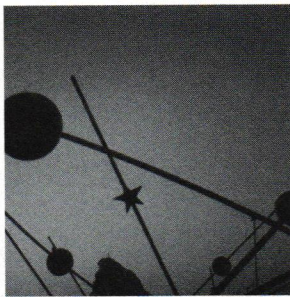
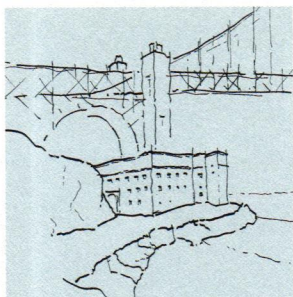
## Prevailing in a Shifting Landscape

Timelessness as applied to the built environment is a particularly charged concept in California, whose tectonic temperament alone dictates that we not get too attached to any one address. These buildings and constructions endure, having stood the test of time both physically and romantically. They are highlighted in our collective consciousness as much as on any map grid: we individually won't experience every site, yet we all celebrate the fact that they exist.

A list crafted by committee—as this one was by the Editorial Board during a meeting at, aptly, the Gamble House, and then through e-mail—is intrinsically subjective. Something escaped us. Perhaps a place so aligned with our sense of structural California that it (nonliterally) fell through the cracks for its obviousness. Perhaps a place so far off the design radar screen that even a group of architects and writers wouldn't have come up with it. Aiming for both preservation diligence and general awareness, our intent is to establish and disseminate a definitive, if necessarily fluid, roster. Amend it as you will.

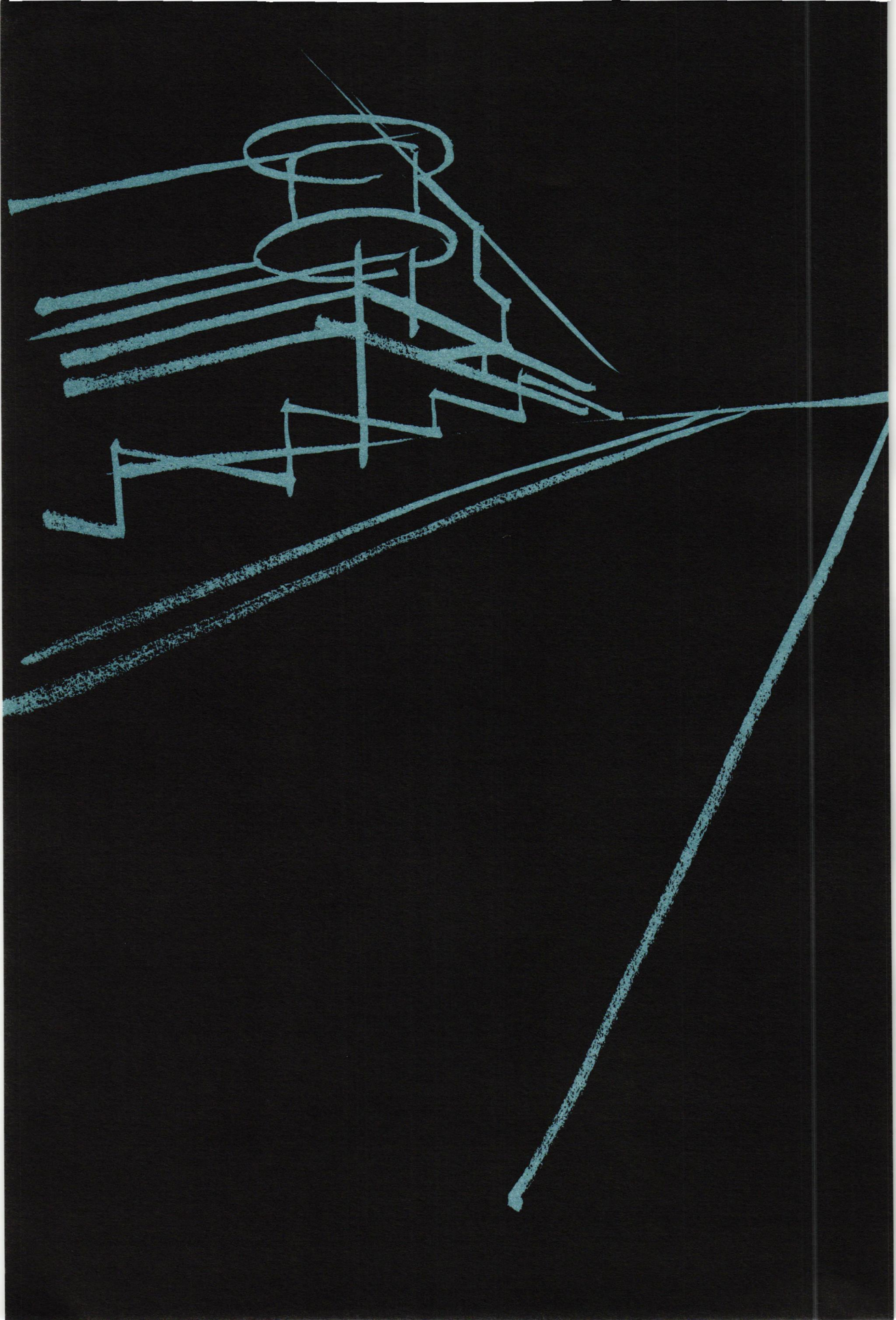
Chapel of the Chimes	Oakland, Julia Morgan, 1928
Sheats-Goldstein House	Los Angeles, John Lautner, 1963; 1980-95
Wind Farms	Altamont Pass, San Geronio Pass, U.S. Department of Energy, 1970s
Condominium I	The Sea Ranch, Moore Lyndon Turnbull Whitaker, 1965
Wigwam Motel	Rialto, F. A. Radford, c. 1948
Fort Point	San Francisco, U.S. Army Engineers, 1853
Capitol Records Building	Hollywood, Welton Becket and Associates, 1954
California Hall	Balboa Park, San Diego, Bertram G. Goodhue, 1914
Lovell House	Los Angeles, Richard Neutra, 1929
Case Study House #23	Naples, Killingsworth, Brady and Smith, 1962
Southampton Lighthouse	Tinsley Island, architect unknown, 1880s
Sonoma Barracks	Sonoma, General Vallejo, 1836
V. C. Morris Store (now Xanadu Tribal Arts)	San Francisco, Frank Lloyd Wright, 1948
Mission Inn	Riverside, Benton, Hunt, Grey and Wilson, 1902-14
Virginia Dare Winery (ruin)	Cucamonga, Arthur Benton, c. 1900
Central Library	Los Angeles, Bertram G. Goodhue, 1926
Giant Dipper Rollercoaster	Santa Cruz, Arthur Loof, 1924
Mission San Antonio de Padua	Jolon, Junipero Serra, 1810-13
Ahwahnee Hotel	Yosemite, Gilbert Stanley Underwood, 1927
Griffith Observatory & Planetarium	Los Angeles, John C. Austin and F. M. Ashley, 1935
Eichler Homes	San Francisco Bay Area / Los Angeles, Anshen and Allen; Jones & Emmons; Claude Oakland & Associates, 1949-65
Santa Fe Depot	San Diego, Bakewell & Brown, 1915
Camera Obscura	San Francisco, Floyd Jennings, 1946
Santa Barbara County Courthouse	Santa Barbara, William Mooser, 1929

Salk Institute	La Jolla, Louis I. Kahn, 1964-66
Venice Canals	Venice, Abbot Kinney, 1904
Los Angeles City Hall	Los Angeles, J. C. Austin, J. & D. Parkinson, A. C. Martin, Sr., 1926-28
California Memorial Stadium	U.C. Berkeley, John Galen Howard, 1923
Wayfarers' Chapel	Rancho Palos Verdes, Lloyd Wright, 1951 and after
Oakland Museum	Oakland, Kevin Roche John Dinkeloo & Associates, 1969
Gehry House	Santa Monica, Frank O. Gehry, 1979
Hallidie Building	San Francisco, Willis Polk, 1917
Tramway Gas Station (now Montana St. Martin Gallery)	Palm Springs, Albert Frey, 1965
Watts Towers	Los Angeles, Simon Rodia, 1921-54
California Aquaduct	Central Valley, State Water Project (SWP), 1963-68
Chemosphere	Los Angeles, John Lautner, 1960
Department of Water & Power Building	Los Angeles, A. C. Martin and Associates, 1965
La Miniatura	Pasadena, Frank Lloyd Wright, 1923
Textile Block Houses	Hollywood, West Hollywood, Pasadena, Frank Lloyd Wright, 1917-24
Disneyland	Anaheim, Walter E. Disney, 1955
Stanford University Quad	Palo Alto, Shepley, Rutan & Coolidge, 1891
Russell House	San Francisco, Erich Mendelsohn, 1952
Arroyo Seco Parkway (now Pasadena Freeway)	Pasadena, California Department of Transportation, 1938-53
Larkin House	Monterey, architect unknown, 1834
Union Station	Los Angeles, John and Donald Parkinson; J. H. Christie, H. L. Gilman, R. J. Wirth, 1934-39
Fort Ross	Sonoma County, Russian-American Trading Company, 1812
Mar Vista Housing	Mar Vista, Gregory Ain, 1947
Moffett Field Dirigible Hangars	Mountain View, U.S. Navy, 1931-32
Eames House	Santa Monica, Charles and Ray Eames, 1947-49
Golden Gate Park	San Francisco, William H. Hall and John McLaren, 1871-77 and after
Houses: Riviera Ranch Road	Brentwood, Cliff May, 1940s
Hotel Del Coronado	Coronado, Reid & Reid, 1888
Colorado Street Bridge	Pasadena, John Drake Mercereau, 1913
Biltmore Hotel	Los Angeles, Schultze and Weaver, 1922-23; 1928
Carson House	Eureka, Samuel and Joseph C. Newsom, 1884-86
Stuart Pharmaceuticals (now Cal-Start)	Pasadena, Edward Durrell Stone, 1958
Theme Building	LAX, Paul R. Williams; Pereira & Luckman and Welton Becket, 1959-62
Palace Hotel	San Francisco, Trowbridge & Livingston, 1909
Kaufmann House	Palm Springs, Richard Neutra, 1946
Kings Road House	West Hollywood, R. M. Schindler, 1922
Village Green (originally Baldwin Hills Village)	Los Angeles, Robert E. Alexander, Reginald D. Johnson, Wilson and Merrill; Fred Barlow and Fred Edmonson, 1940-41
First Church of Christ Scientist	Berkeley, Bernard Maybeck, 1927
Gamble House	Pasadena, Greene and Greene, 1908
Paramount Theater	Oakland, Miller & Pflueger, 1931
The Stack (4-Level Interchange)	Pasadena, California Department of Transportation, 1948
Lovell Beach House	Balboa, R. M. Schindler, 1926
Casino	Avalon, Webber and Sumner, 1929
Cakebread Cellars	Rutherford, William Turnbull Associates, 1980
Third Street Bridge	San Francisco, Joseph Strauss, 1933
Hansen House	Silver Lake, Harwell H. Harris, 1951
Granada Building	Los Angeles, Franklin Harper, 1927

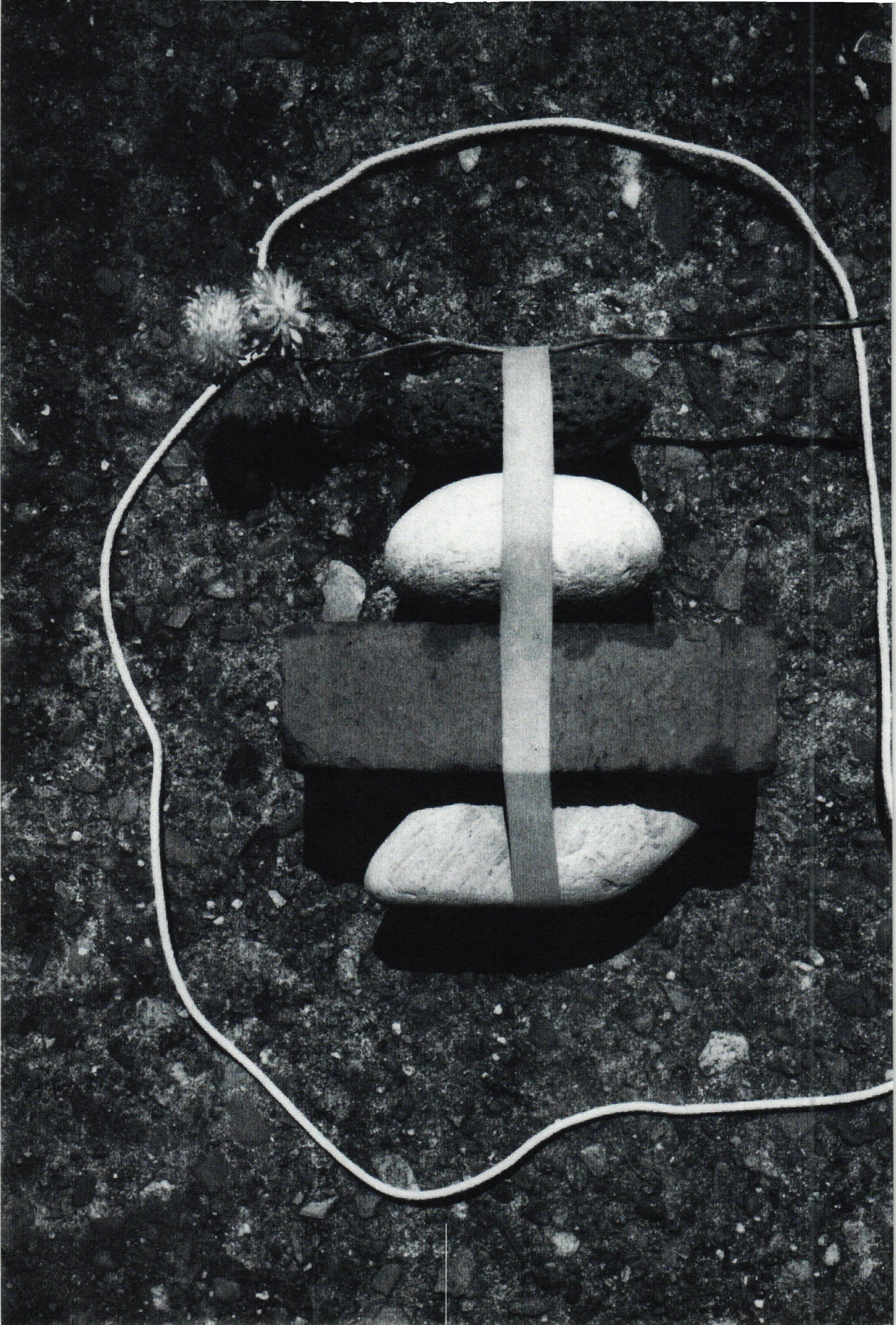


Left to right, top to bottom: Fort Point + Golden Gate Bridge; Disneyland; Saik Institute; Santa Fe Depot; Watts Towers; La Miniatura;

Art Center College of Design; Gamble House; Hearst Mining Building; Gehry House; Sheats-Goldstein House; Tramway Gas Station



Kappe House	Santa Monica, Kappe and Lotto, 1968
ARCO Plaza	Los Angeles, Albert C. Martin and Associates, 1971
Tail o' the Pup	West Hollywood, Milton J. Black, 1938
Pellissier (Wiltern) Building	Los Angeles, Morgan, Walls and Clements; G. A. Lansburgh, 1930
Gregory Farmhouse	Santa Cruz Mountains, William Wurster, 1928
Art Center College of Design	Pasadena, Craig Ellwood Associates, 1976
Old Saint Hilary's Church	Tiburon, architect unknown, 1888
Frey House II	Palm Springs, Albert Frey, 1963
Crown Zellerbach Building	San Francisco, Skidmore Owings & Merrill; Hertzka & Knowles, 1959
Buck House	Los Angeles, R. M. Schindler, 1934
Pacific Design Center	West Hollywood, Cesar Pelli; Gruen Associates, 1975
Houses: 3200 Block of Pacific Avenue	San Francisco, Bruce Porter, Willis Polk, Bernard Maybeck, William F. Knowles, Ernest Coxhead, 1901-09
Donnell Pool and Garden	Sonoma, Thomas D. Church, 1948-49
Hollywood Sign	Hollywood, Hollywoodland Development Co., 1923 and after
Caltech Athenaeum	Pasadena, Gordon B. Kaufmann, 1930
Caltech Campus	Pasadena, M. Hunt and E. Grey, 1908-10; B. G. Goodhue, 1915
Hearst Castle	San Simeon, Julia Morgan, 1919-42
Case Study House #22	Los Angeles, Pierre Koenig, 1959
Haas-Lilienthal House	San Francisco, Peter Schmidt, 1886
Villa D'Este Apartments	West Hollywood, Pierpont and Walter S. Davis, 1928
Anderson House	Pacific Palisades, Craig Ellwood, 1950
Hearst Mining Building	U.C. Berkeley, John Galen Howard, 1902-07
Abbey San Encino	Highland Park, Clyde Brown, 1909-25
Bradbury Building	Los Angeles, George H. Wyman, 1893
Wrigley Memorial	Catalina Island, Bennett, Parsons and Frost, 1934
Neutra House	Silver Lake, Richard Neutra, 1933, 1964
Marin County Civic Center	Santa Venetia, Frank Lloyd Wright, 1957-72
Horatio West Court	Santa Monica, Irving Gill, 1919
Gemini G.E.L. Studios	Los Angeles, Frank O. Gehry, 1976
Ghirardelli Square	San Francisco, William Mooser 1893-95; Wurster Bernardi & Emmons; Lawrence Halprin, 1962-67
Hollywood Bowl	Hollywood, Lloyd Wright and others, 1921 and after
Shasta Dam	Shasta County, U.S. Bureau of Reclamation, 1938-45
First Church of Christ Scientist	Belvedere, Charles Warren Callister, 1952
Heverton House	Santa Barbara, George Washington Smith, 1916
Point Fermin Lighthouse	San Pedro, architect unknown, 1874
Oviatt Building	Los Angeles, Walker and Eisen, 1927-28
Kresge College	U.C. Santa Cruz, Moore Lyndon Turnbull Whitaker, 1966-73
Bungalow Courts	Pasadena, Arthur S. and Alfred Heineman, 1909-39
Lloyd Wright House	West Hollywood, Lloyd Wright, 1928
Tuna Club / Yacht Club	Avalon, members-built, 1916; 1924
Golden Gate Bridge	San Francisco, Irving Morrow and Joseph Strauss, 1937
The Bishops School	La Jolla, Irving Gill, 1909-16
Andalusia Apartments	West Hollywood, Arthur and Nina Zwebell, 1926
Steel Development Houses	Palm Springs, Wexler and Harrison, 1962
Vincent Thomas Bridge	San Pedro, California Department of Transportation, 1963
Malaga Cove Plaza	Palos Verdes Estates, Olmsted Brothers; Charles H. Cheney; Webber Staunton and Spaulding, 1925 and after



# Endurance

## The Architecture of Continuous Change

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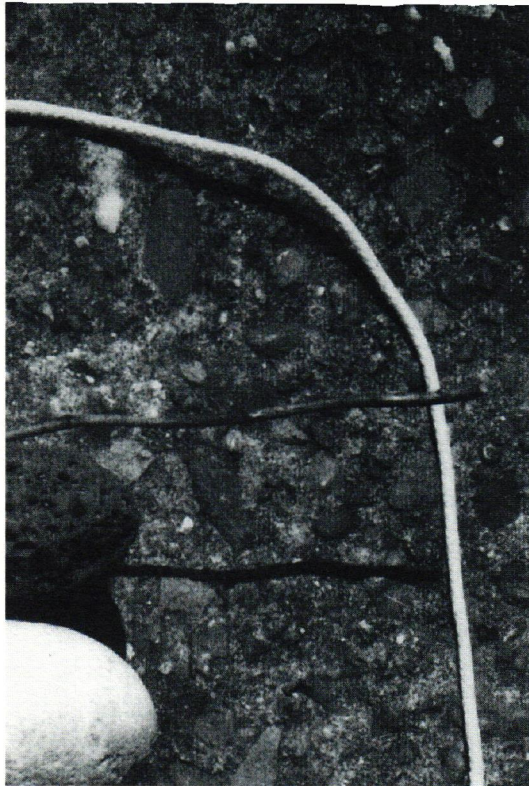
Donlyn Lyndon, FAIA

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The world seems obsessed these days with change; change in the ways we think, communicate, use our time, allocate resources; change in the ways we build; change in what we like...change in what we are like.

Not so long ago our fascination was with endurance: with stone, with constants, with classical, irrefutable form, with wholeness and with familiarity...with things that outlast change, relationships that endure.

There is an English colloquialism that refers to the need to keep up with change. One is urged to “stay with it”—to sail on the winds of change, or go with the flow. It is a call to be current, to know and absorb (and preferably to exceed) the latest developments in the field, or, more trivially, to know the hot gossip. Many of our colleagues consider this the supreme imperative. In this they are urged by the media and by the ethos of competition—by the thirst of the market, that great greedy god of the times. Staying “with it” can be exhilarating; it can also be a desperate enterprise.



Curiously, the same words, “stay with it,” used with different emphasis, an emphasis on the “stay,” can be a call for endurance, an instruction for how to achieve things of lasting value.

Of course the two are not altogether in conflict—real invention comes from staying with a problem long enough, entering into it deeply enough, to find new relationships. For the endurance we seek is of the world, not removed from it. It is embodied in the times, but securely so. We seek an endurance that can be of significance to a community that is inclusive, not ephemeral.

The difference between the two meanings of the phrase “staying with it” lies not only in the emphasis, but also in what is signified by “it.” In the trendy term, “it” refers to time, to the *zeitgeist*. In the call for endurance, “it” can refer to place, or perhaps more fundamentally to principle: to a conception or a problem that bears continued exploration.

The endurance that must matter to us, as architects in this era, is an endurance that gives continuing coherence and sensible structure to communities that are in continuous change. The endurance

of stone still has its place, obviously: it provides material permanence that resists decay and casual transformation. Invested with mental pattern, stone creates fixed points in the flux of transformation that anchor our minds and hearts to a place and—as in a shrine—structure daily acts of devotion or improvisation. Stone structures that outlive their motivation often evoke new uses and patterns—but only those stones that have been invested with significant traces of human imagination. The same is true for places built with lesser materials.

More ubiquitous, or extended, forms of endurance are established by the streets, property lines and urban services that define the districts of a city (or a village). These give rise to the patterns of building and the concentration or dispersal of uses and investment that characterize a city. They structure the common experiences that a city makes possible. Their endurance gives stability to a community and the nature of the transactions that take place within it.

These patterns, in turn, are usually related, often in subtle ways, to the underlying natural characteristics of the place and the customs and culture that evolved there.

For much of the last century it was presumed that these patterns were completely provisional—matters only of convenience that had no inherent value and were therefore easily subject to rearrangement. We now know—and the residents of cities know—that this is not the case.

The fabric of a city enters deeply into the psyche of its citizens; it helps to sustain their sense of community. Learning to know that fabric—the strands, nubs and textures of the streets of a place—and the way they are connected to a larger order—is a fundamental initiation to the culture of a city.

Places—spaces that you can recognize and call to mind—become reference points in a mental map that we can share. Like stones, though, they must be invested with human imagination if they are to endure. Even more than stones, places need constant investments of energy and care—of maintenance and reinvestment that attract and absorb the energies of change.

Good places are distinct, offer their inhabitants many choices, reward curiosity and attention

Real  
invention  
comes  
from  
staying  
with  
a  
problem  
long  
enough,  
entering  
into  
it  
deeply  
enough,  
to  
find  
new relationships.

and receive many types of investment, enduring and transitory (monuments and flowers).

To be distinct and memorable they are likely to incorporate a full complement of the elements of architecture. Platform, frame, canopy and marker, something to stand on, something to create and modulate borders, something to be under and something to be next to.

Venice, of course, does this exceptionally well—with its platforms underfoot, landings, passages and bridges that celebrate the miracle of being able to walk in the middle of the lagoon, with its rhythmic borders that play endlessly with synco-pated pairs in a recognizable beat that most surely echoes in our blood stream, and with the array of little and large canopies and domes that break out of the fabric to house saints. With congregations forming parish landmarks that are articulated by towers and statues to measure your distance from—and with the great rooms that suddenly appear in the fabric of passages and gather all elements, even the watery reflective floor, into silhouettes against the sky.

Places that will endure change must be cared for by people who will attend to such things. We can not any longer count on “native sensibilities” for change. Places need to recruit new companions, not confirm old habitués, and they need continuous, inventive care.

All this is a big order—the task we are setting for ourselves. As a simple offering, I suggest three of the many things we may do as architects:

- Stay with a place and a vocabulary and show that it can adjust to various conditions.
- Understand city fabric, invent vocabularies and new uses for the context, and articulate guidelines for their (changing) use.
- Reintroduce community leaders to the places they are responsible for and show them options that yet adhere to fundamental principles. ●

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*This excerpt from a talk given at the ILAUD (International Laboratory of Architecture and Design) conference in Italy is reprinted by permission of the author.*



# Getting Engaged

## The New Context

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Bruce Mau

To call the 20th century an era of change is to understate the obvious. The past century has seen the world swept along by an extraordinary tide. We have been exposed to instances of invention, discovery, growth and rupture that have transformed our lives in ways that we cannot yet fully comprehend. The effects of global modernization continue to shape and connect us.

To better understand the work we produce, and the work we ought to produce, I have attempted a preliminary inventory of the “background” conditions that increasingly constitute the substance of our work. The inventory touches on a range of phenomena currently shaping and constituting our global image context and includes surveillance, celebrity, violence and communication. Explored here are circulation, infrastructure, tourism and freeway condition.

What becomes apparent in studying the inventory is that things are now more connected than ever. The attempt to find the boundary of any practice—where one ends and another begins—is increasingly artificial. We live in a 24-hour-market world where there is less and less “unregulated” terrain. Events, cultural styles, technologies, memes,



Frank Gehry is Frank at work  
in his Los Angeles studio,  
but he is also  
400,000 Web site entries,  
an ad for Apple computers,  
Bilbao  
and a line of furniture.



comments, rumors, scares and insults pass through the international economy, distorting one another and reverberating.

#### Circulation

What goes around, goes around. Circulation is the lingua franca of the new context. All objects, even apparently stable and singular ones like buildings, now exist in many places simultaneously. Statues of Liberty proliferate all over the world. So do signature architects: Frank Gehry is Frank at work in his Los Angeles studio, but he is also 400,000 Web site entries, an ad for Apple computers, Bilbao and a line of furniture.

Within our reprographic culture, value is directly linked to circulation. Tiger Woods functions as currency. His value is pegged to his performance on the links, but it also lies in his ability to circulate fluidly as a brand image, in his capacity to be compressed and packaged to suit various communication formats.

#### Infrastructure

We all know about the "old" infrastructure. It involves large-scale, capital projects that are often visually prominent, politically sensitive and typically the pinnacle of their chief architect's career—railway terminals, hydroelectric projects and museums on hilltops.

The "new" infrastructure, by contrast, is distributed, decentralized and evolutionary. Built or grown by users, or in response to users, it consists of agreements, alliances, standards and systems. It includes software, which produces a range of mini infrastructures: the *global typographic system*—digital fonts are accessible the world over; the *world car*—Ford is launching a design studio connecting designers in Europe, Asia and North America to produce one automobile; and, of course, the Internet—the greatest distributed evolutionary infrastructure, still in its infancy. Conceived as a defensive posture to protect the old-fashioned kind of infrastructure, the Internet is still linked to an American system of command and control.

#### Tourism

Every city is now in the business not only of making itself but also of marketing itself. Decisions that affect

tourist “optics,” like whether a city has a professional sports franchise or a crime problem or a police problem, take on added significance. Thanks to Milton Glaser, who brought us the I ♥ New York logo, cities everywhere compete for tourism dollars with their own logos and slogans. Celebrities—some long gone—are pressed into promotional service. The destinations themselves are increasingly design driven: nighttime golf courses carved from the Asian jungle, cinematically engineered theme parks, the latest massive-scale cruise liners. The latter, too big to actually dock anywhere, are no longer a form of transportation but are themselves a floating destination.

Abetted by transnational designers and architects, the forces of globalism are working their way into every pocket of the world. As a result, the places we arrive at are increasingly similar to the places we depart from. The most successful “attractions,” like Jon Jerde’s CityWalk at Universal Studios, are franchised and reproduced around the world with subtle local inflection, increasing attendance and decreasing travel time.

The question becomes: Where to from here?

As the middle class expands exponentially and infrastructure transports vast hordes to increasingly distant and exotic destinations, every local “difference” becomes fodder for touristic exploitation. But as franchise operations continue to extend their global presence, wiping out uniqueness in food, culture, custom and product, the practices that remain distinctive have become increasingly extreme and eccentric—bull fights, sex industries, violence, risk, fundamentalism, primitivism, isolation, disaster... architecture. In our age of tourism, the natural environment represents the only significant and unmanufacturable difference, but even that is not holding on very well.

As thrill-seeking tourists look further and further afield to experience the ideal trip, one can imagine the niche market offerings: South Central L.A. Survival Adventures; Ethiopian Famine Tours; Antarctic Isolation Tours (you may simply never come back); Disease Tours (complete with guaranteed cure).

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## Freeway condition

To drive the Pasadena 110—the first freeway in America, famous for its treacherous 20-meter on-ramps—is to understand the cultural significance of the freeway condition. It is the profoundly modern idea that we can enter a flow, be carried along with it, and exit again effortlessly, unscathed.

As actual places decline in significance and particularity, the space between them increases in prominence and “quality.” As Tracy Metz notes in the book *Snelweg—Highways in the Netherlands*, “Roads no longer merely lead to places: they are places.”

The metaphor of the freeway condition, of constant movement and velocity, has become so ingrained in our collective psyche that it is now applied to politics, to (assembly-line, just-in-time) manufacturing, to the information industry. We are now a “streamlined” culture. We “go with the flow” and look for the best on-ramps. It is only when we try to decelerate that we realize there’s a problem. In a freeway condition only robust entities survive. Only brand franchise signals can be apprehended. With culture set at cruise control, clarity trumps complexity. The known quantity “Toys-R-Us” wins out every time over enterprising but ambiguous “mom and pop.”

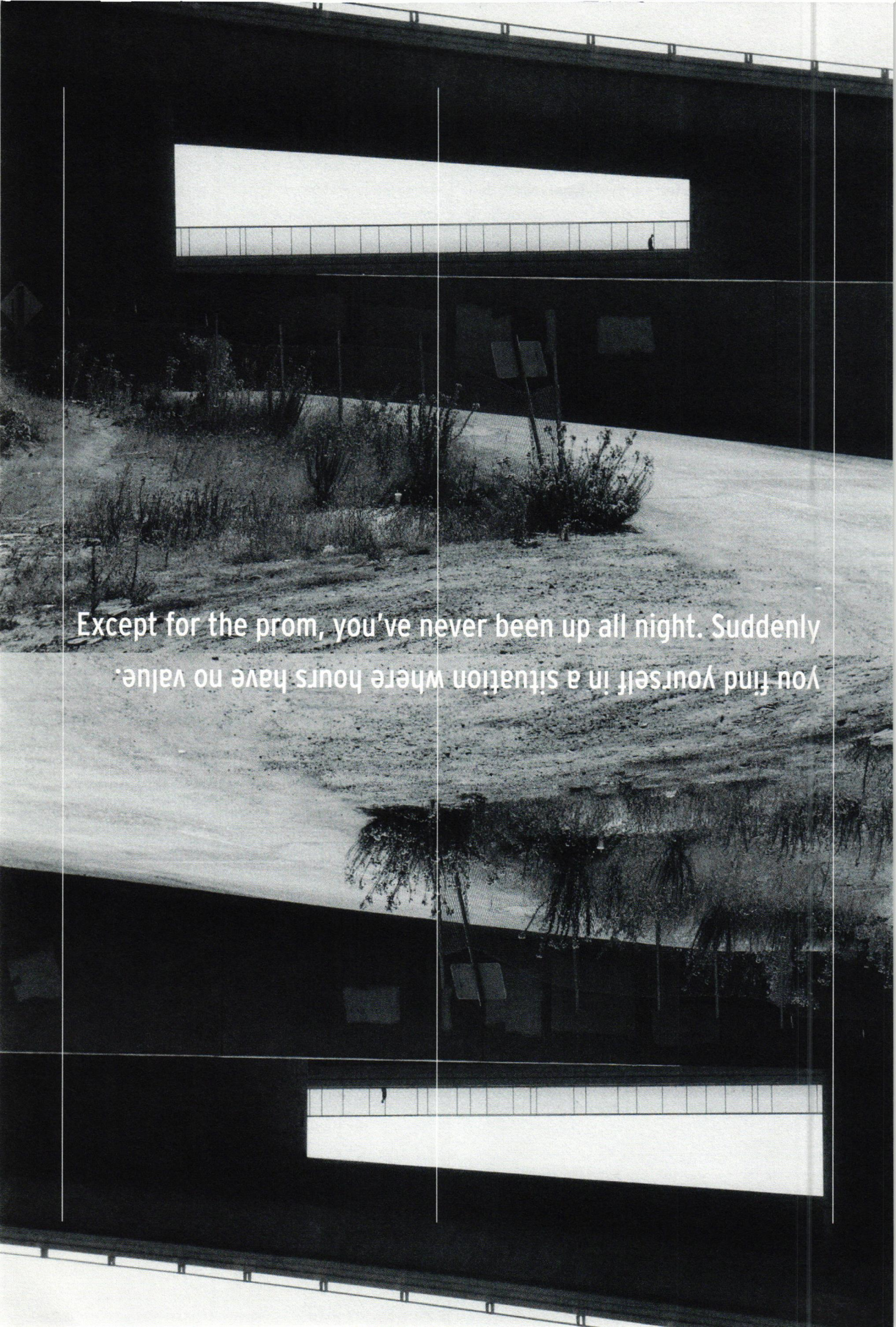
Uniqueness is a traffic hazard when you’re traveling at breakneck speed. Difference, no matter how subtle, is an unnecessary detour. Both are impossible with life lived “on the fly.”

## Time and Attention

What I propose in response to these accelerated, frenzied, torrential conditions is an engaged design methodology. Engagement means enlisting to our advantage all of the restrictions, conditions and limitations of the context in which we work.

Unless we come to terms with our global image context and the way it permeates the things we make and see, we are doomed to spend our lives decorating and redecorating.

If freedom can be defined as the ability to apply one’s energy to objects of one’s own choosing, then our attention (our time and energy) is our most precious resource and ought to be guarded jealously. By understanding our working context we open avenues of liberty not yet established or explored. ●



Except for the prom, you've never been up all night. Suddenly  
you find yourself in a situation where hours have no value.

# Time Trials

## Starting Early

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Michael Hricak, FAIA

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Architectural education has a transforming effect on those who pass through the years of its unique approach to learning. Consider the following:

You're 18 years old. Did pretty well in high school. Your general learning skills are considered advanced by current standards. You've crammed for the occasional final, but you've always successfully structured school, extracurricular activities, a so-called social life and maybe a part-time job.

Your future is bright.

Then, during the first day, week or month of architecture school, you are told in one way or another that if you've chosen architecture because you want to make money (read, a living), you're sadly mistaken. A subtler, though more insidious, lesson is one about the worth of your time. These two signals are inextricably linked.

Except for the prom, you've never been up all night and certainly not for work or school. Suddenly you find yourself in a situation where hours have no value, yet there are never enough of them. Your time-management habits, which served you well for the first part of your life, are now useless.

The messages (all especially suspect in light of current thinking about how humans work and thrive) are clear. Good design necessitates countless hours. The more time spent, the better the result. Your time is of secondary importance to the product. Total devotion is a badge of honor. Classmates who attempt to maintain some form of balance in their lives are slackers.

After graduating, you have poor to no time-management abilities and even less respect for your own time. Still, we practitioners expect you to take seriously the schedules and time allotments we've established, based on our contracts and fees. And if the job takes more time than is budgeted? No problem. We'll (flirting with labor-law noncompliance) put you on salary.

The attitude toward time that students adopt is (or appears to be) profitable to the profession. Every year the schools deliver thousands of intelligent, talented and skilled graduates who are willing to work long hours for poor wages. (The dichotomy of healthy egos and low self-esteem doing battle within the graduate is a subject worthy of closer study.)

Ultimately, the discounting of time reduces the quality of service a profession can deliver. Architectural services are considered more and more of a commodity, and society increasingly insists on both a "deal" and flawless performance. The students who got the message that it's OK to routinely give away services are those who will, as practitioners, do just that.

When business-school texts have titles like *Blur* and *Faster*, it's time to question what we instill during the early years of the making of architects. ●

profiles://on time

- |   |         |
|---|---------|
| 1 | Bowman  |
| 2 | Ruble   |
| 3 | Pfau    |
| 4 | Darden  |
| 5 | Quigley |
| 6 | Sanders |
| 7 | Woo     |

## Keeping Pace

The frustrations of spending too much time in traffic-shopping center after shopping center—led me to the decision to strike out on my own.

### Obie G. Bowman, AIA

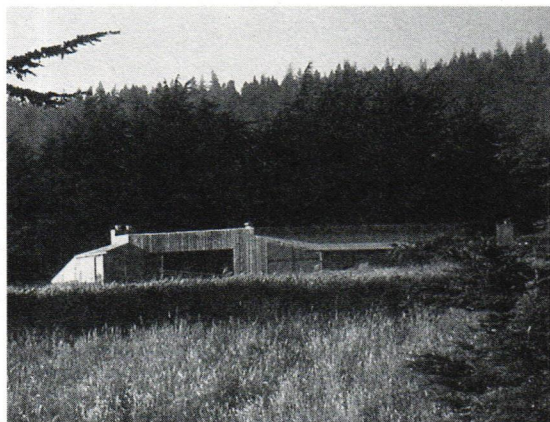
In the 1950s agriculture was the prevailing expression of landscape in southern California. My boyhood memories of the San Fernando Valley recall the Los Angeles River as a wonderful source of life, and as the years went by I continued to be fascinated by that riparian environment. Although I was aware that development was bringing environmental changes, at the time I lacked the perspective to foresee the consequences. Upon my return from college, I found the landscape had been replaced with a desolate and sprawling suburb. The river had been paved over: ostensibly as a new flood channel...a de facto dumping ground for bottles and abandoned shopping carts. A paradox crystallized in me at that point, one with which I have struggled ever since: the desire to build and the need to work with nature rather than against it.

Thirty years ago I was working for Burke, Kober, Nicolais, and Archuleta in Los Angeles designing regional shopping centers. Jon Jerde was the director of design and had been a great influence on me since our student days at USC. But my efforts to develop professionally were thwarted because there was constant pressure to bring the design to completion, and never enough time to think things through. As soon as one project was finished another began, and it was always the same: 60 to 80 acres of open land were flattened and paved—and then graced with a centrally placed shopping mall.

The themes and mannerisms of the architecture were rapidly changing. With my conviction in one stylistic ideal hastily changing to belief in another, the architects I had once admired seemed to lose their heroic stature. This disillusionment, combined with the frustrations of spending too much time in traffic-shopping center after shopping center—led me

to the decision to strike out on my own. Feeling too removed from the natural order of things, my wife and I headed north. We sought a slower pace, a place where the destruction of the landscape in the cause of architecture could be measured in square feet rather than in acres.

I'm striving for balance. We live on 50 acres in Sonoma County and find toads, turtles and giant salamanders on our entry porch. My practice, consisting mostly of residential work, is busy. One house follows another, much the way the shopping centers did 30 years ago, and the energy and creative demands are exhausting. I've discovered that the slower pace of building has not slowed me down personally, to which I attribute a combination of expectations, circumstance and personality. The work still consumes me. The difference is that the sites are not paved, and the construction (and destruction) timetable is more to my liking. ●



top: Tin Roof; The Sea Ranch; Obie G. Bowman Architect

bottom: Potatiskåren; Malmö, Sweden; Moore Ruble Yudell

# Strategies

Global clients working with key team members would give the partners more time in the office to direct the design effort.

**John Ruble, FAIA** profiled by Lisa Padilla, AIA

As one of the two lead partners of Santa Monica-based Moore Ruble Yudell, John Ruble details the practices introduced in his 40-person firm that directly affect how and where his time is spent. During the 1984 Los Angeles Olympics MRY implemented an 80-hour/9-day office schedule, which allows the partners and staff to be free every other Friday. Ruble acknowledges that people may still work all or part of their days off, but the plan is popular and (because traffic abates one day a week) blessed by the EPA. Currently Ruble and his partner, Buzz Yudell, are exploring ways of elevating the roles of several of the senior staff. This would satisfy a growing need for MRY's global clients to work closely with key team members, which in turn would give the partners more time in the office to direct the design effort. Ruble recalls a fairly grueling schedule that, in the past, had him seeing clients out of the office, out of the state and out of the country at least half the time. He notes that while technological means are aimed at reducing the need to communicate in person, the particular work culture of MRY's clients most often determines how, and in what form, design ideas are transmitted. For example, clients in Germany expect real contact—a demand that is partly fulfilled by local associates with long-term relationships with MRY. In these cases, Ruble and team confer with their European colleagues by e-mail, phone and fax. MRY clients in Sweden and Australia, on the other hand, work in a system that is accepting of multiple modes of conversation, including video conferencing. A strategy favored by Ruble is having international clients come to Santa Monica for work sessions, which he feels adds to the spirit and depth of the collaboration. His recent decision to travel less and design more coincided with the birth of a baby. Increasingly, a typical day finds John Ruble working in the office. ●

# Punching the Clock

I am trying to hang onto humanity in the office. I want staying late to be the exception and not the rule.

**Peter Pfau, AIA** profiled by **Lisa Findley, AIA**

While walking briskly to our late lunch to discuss the subject of time and technology, Peter Pfau pauses mid-sentence to answer his cell phone. Negotiating a mutually acceptable meeting time for later that day, he reaches into his jacket and takes out his Palm Pilot, with his calendar hot-synched from the office computer, and makes a quick note. As we cross the street he picks up our conversation exactly where he left off.

Peter Pfau is the principal of a 20-person office located in San Francisco's South of Market district. The firm is known for high-tech work that experiments with materials and details. It has also gained a reputation for collaboration with other disciplines (graphic arts, for one), especially after its two highly successful Swatch Pavilions in Atlanta and Lisbon. There are currently 22 active jobs in the office. Asked about his practice, Pfau replies, "It's so time-impacted it's insane." He admits that is partly due to the large number of projects but mostly can be attributed to the speed demands clients, and the marketplace, put on the architectural process. Pfau says that in one way or another, every one of his jobs is fast-track.

The office has been substantially computerized for the past seven years, and Form Z has become a powerful tool. "The problem with computers," Pfau asserts, "is that it looks like you're done when you're not. The modeling is convincing, but we still don't really know what it is. There is no real sense of materiality." Buildings still have to be worked out at the details level. And Pfau's office still uses physical study models, drawings and other ways of working that are more conventional than computers.

Expressing some reservation, Pfau comments on the latest thing with computers in practice: having a Web site



Green Glen; San Francisco; Pfau Architecture

serve as a project clearinghouse. While this has the salutary effect of centralizing all information, documentation and communication, he expects it will also cause the allotted request for information time in contracts to be reduced, thus further compressing the process.

Additional expectations are being created by technology: greater accessibility, shorter turnaround time on every phase of the delivery of architectural services. Increasingly, Pfau's clients are asking for (he attempts to resist) a liquidated damages clause in contract negotiation, hoping to transfer much of the financial risk to the architects and consultants. Time is, insistently and for all involved, money.

Another reality of practice is liability anxiety. Pfau points out that it would be useful to have a standard AIA contract for fast-track projects that acknowledges the higher cost of preparing overlapping permit and construction drawing sets. One is needed, he says, that would factor in the dramatically increased liability that coordinating such projects entails. A lawyer now negotiates all contracts for Pfau Architecture.

The former partner of Holt Hinshaw Pfau Jones has decided to keep his firm at 20 people. He negotiates fees based on person-power allocations in relationship to the scope of work. He gives his staff the trust and responsibility to do the work by themselves and takes pride in the fact that they stay

with him for long periods. "I am trying to hang onto humanity in the office," Pfau says with a shake of his head. "I want my people to have a life. I want staying late to be the exception and not the rule. To be any good at this, we all have to have experiences other than sitting at a desk. It's got to be fun, or it's just not worth doing."

The world, clients and employees verbally communicate with Pfau primarily through voice mail at the office and voice mail on his cell phone, not to mention the old-fashioned queuing at his desk (most interoffice conferring is on a casual basis). Typically, when he checks midday, there are 18 phone messages—and 10 to 12 e-mails—waiting for him.

To attempt to manage the communication flood, Pfau is centralizing his voice mail to his office phone and is considering setting up a time to return calls, as doctors and lawyers have done for years. He is also contemplating "meeting-free" zones for his calendar, when he cannot be scheduled into the myriad of confabs that inundate his days.

On the personal side, Pfau and his family have recently moved to Marin County, creating a commute time of up to an hour each way (during which he makes phone calls, naturally). Since he became a parent, his old safety valve of staying up all night is gone. However, having a house that needs a lot of work and a two-year-old waiting for him when he walks in the door helps him switch gears. "When I'm on duty, I am intensely engaged with my practice," he says. "And when I'm off duty, I'm able to turn it off."

In the end, what worries Peter Pfau is that all the time issues become one more in the set of forces that steadily work to drag architecture into mediocrity. "I think people are starting to react against all of this," he says as we start back from lunch. "They're starting to set up barriers and boundaries." The cell phone rings again. It's his wife, Kim, reporting on digging up a nest of lizard eggs in the yard that they are turning into a garden. ●

## Tempus Fugit

Darden's practice is affected by the "CAD generation gap," where those with the most experience have the weakest computer skills.

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### Edwin S. Darden, Jr., AIA

profiled by Carol Shen, FAIA

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Edwin S. Darden & Associates is the family business: Ed Darden, Jr., joined the Fresno office founded by his father in 1959 when he graduated from architecture school at Cal Poly San Luis Obispo in 1971. Running the largest architectural firm in the Central Valley (Ed Darden, Sr., is semi-retired), he has felt the impact of time compression and related forces on his practice in recent years.

"The computer has changed everything." Years ago, Darden points out, drawing and design were more closely linked than they are now. A portfolio not only revealed one's skill in drafting and rendering but design and detailing experience as well. Today, CAD specialists can create images and drawings that transcend their design and technical level. As the profession has shifted away from the traditional values of hand-drawing skills, CAD has pluses and minuses. On the positive side, we can produce complex and beautiful drawings relatively quickly. But these can also obscure unresolved design

Academic Building, Floyd B. Buchanan High School; Clovis: Edwin S. Darden & Associates



and fool the uninitiated into believing something is further along than it really is. Darden's practice is affected by the "CAD generation gap," where those with the most experience have the weakest computer skills. Any gains picked up from the new technology, he feels, are more than offset by the losses in efficiency of having others articulate his designs. Despite the frustration of having to "let go," Darden allows that computers help make a better product. He advocates closing the gap and continuing the investment in effective applications of the technology.

"More and more time is spent dealing with adversarial relationships between owners and contractors." Darden feels enormous pressure from clients who expect and want greater service but do not recognize how recent changes in the construction industry are tempering the architectural profession. His practice, focused on education and medical projects in the Central Valley, has worked with contractors more intent on "building a case" than building the project. Correspondingly, Darden's staff now includes specialists in legal issues to help manage change orders and delay claims. Where once one person could provide construction administration services on a high school project, it now takes three. But owners (and fees) don't acknowledge this lengthy, litigious process, and profitability has suffered. Looking ahead, Darden is concerned that unless we find a way to limit the architect's risk and change the view that "costs are shared whether you did anything wrong or not," any time saved from advances in technology will be eaten up by litigation.

"The Central Valley is the best place to practice in the world." Fresno housing and labor costs are lower than in more expensive urban areas. While the state's economy has experienced highs and lows, the Central Valley's economy has steadily grown. Edwin S. Darden & Associates once stood alone among design firms in the Valley; in recent years, however, "outsiders came in." In response, Darden has "tuned up" and expanded the reach of his practice throughout the state.

"The economics are simple; your time is too valuable." Eight years ago the firm decided to invest in a private plane and hire a pilot. Waiting at airports, subject to flight delays and limited schedules, or driving two or three hours each way to meetings added up to much wasted time. The costs for access to a private plane are seen as a reasonable trade-off in the overall economics of the practice: having regained lost or exhausting hours driving, the associates are better able to serve their clients.

With Ed Darden, Sr., having initiated the transition and his son now joined by two partners, the firm is poised to take flight into the next era of practice. ●

## Pacific Standard

Creating boundaries is one way to deal with the expectation of universal availability.

### Rob Quigley, FAIA

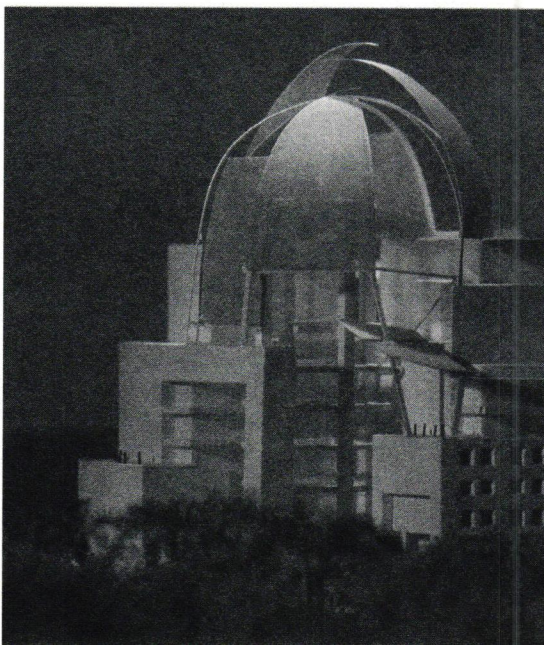
profiled by Lisa Findley, AIA

If you call Rob Quigley's San Diego office on a Friday afternoon, you reach a recording that tells you their hours are Monday through Thursday, 9:00 to noon and 1:00 to 5:00, and Fridays, 9:00 to noon. When I first encountered this message some years back, on a Friday afternoon, I imagined the whole staff out surfing with the rather laid-back principal of the firm. So what are they doing during that time? Since instituting the schedule 12 years ago, they have been working away in productive, uncompromised peace.

"The whole time crunch isn't a new thing," says Quigley. "We noticed a while ago that focused work time is constantly interrupted in a world where there is the expectation of universal availability." Creating boundaries like not answering the phones a half day a week is one way to deal with it. The result, he says, is that "people get two days' worth of work done in the four quiet hours on Friday."

Quigley at first resisted computerizing his office. His rationale: "When I'd get my colleagues drunk, they would all

San Diego New Main Library; Rob Wellington Quigley, FAIA



admit that computers were eating them alive in terms of time." Despite waiting in hopes that the technology would evolve past that point, Quigley finds that even the cutting-edge machines he's installed often cause the office to be unproductive, affecting remuneration. "All these things," he says, "that are supposed to save time—faxes, e-mail, computers—do just the opposite: they're time sucks."

While allowing that computers can be enormously helpful when it comes to large projects, Quigley thinks a lot of the time lost with the technology is spent trying to get it to do things it is not designed to do. Or perhaps, he ventures, it is not designed to do the things we need it to: i.e., ArchiCAD, which requires early exactness in design. Quigley is determined that the design process not be subverted. "Computers don't make for better architecture," he observes. "Rather, they can be detrimental. Someone said, 'Computers make bad architects more efficient.' I agree."

Like most architects today, Quigley spends increasingly more time in meetings, a result of the complexity of contemporary architecture combined with the expectations of more consultants with more expertise, and of more bureaucracy for a project to negotiate. The entire process has become exponentially cumbersome, he says, yet clients want things ever faster.

Over the past decade Quigley has been doing buildings outside of San Diego County as well as at home. The travel and communication factor adds time stresses to his practice: a small firm having to cover bigger territory. Yet Quigley does not want to expand, preferring to keep the office to about 10 people in order to not need middle management—and in order to let him stay involved with design on a daily basis.

When he built the downtown building that contains his office and penthouse residence, Quigley wasn't sure how it would be to live so close to work. It has turned into an enormous time saver. "I don't know what I'd do if I had two hours of commuting every day," he says, happily reporting that he never misses dinner and goes upstairs for lunch whenever he can. The midday break from the office gives him a little contemplative time, which he feels is required to do good work.

Rob Quigley is an architect who controls the time demands on practice so that he can have a life. "After I had kids, my priorities shifted," he says. "I stopped working weekends. It is only on an extraordinary occasion that I do so now."

For those who are curious, the answer is yes. He still surfs. ●

## Tools

During construction RFIs are displayed as an open book on project Web sites, raising everyone's accountability and awareness of response.

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**Ken Sanders, AIA** *profiled by Lisa Padilla, AIA*

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Ken Sanders is a partner at Zimmer Gunsul Frasca Partnership, a 340-person architecture, interiors and planning practice with offices in Los Angeles, Portland, Seattle and Washington, D.C. He has taken a leading role in the integration of technology into all facets of the firm's practice. His 1996 book, *The Digital Architect*, remains a primer for understanding the options available to architects. Sanders spoke to me about some of the key issues a national firm like ZGF faces today when considering the use of technology.

Process still reigns in the design profession. This is an important concept now that a plethora of devices (in reach of practically every architect) allows a range of systems for interacting with clients. Like many large practices, ZGF has employed e-mail, project Web sites and video conferencing in various ways on a variety of commercial and institutional projects. The successful application of technology, Sanders emphasizes, is where the tools are designed to complement and reinforce the process, not drive it.

Desired reach usually dictates whether a Web site, e-mail or a mixture of the two is the best method for communication. If a Web site is deemed optimal for project outreach, ZGF uses a template, or standard tool kit, that can be customized. For the University of Texas M. D. Anderson Cancer Center in Houston (in association with FKP Architects), the Web site is a repository of the work done to date: meeting notes, agendas, program documents and design schemes. In this case it functions as an on-line reference library; physical meetings, phone and e-mail are still the primary forms of contact.

Sanders favors a project Web site for getting general project information to a large participating audience and for gathering survey-type data from a hard-to-reach user group. In ZGF's recent work with Art Center College of Design in Pasadena, the programming and master-planning effort involved not only staff, students and faculty, but also Art Center's 15,000 alumni throughout the world. A Web site was designed to bring in participants who could not be present for on-campus workshops. Through a series of questions seeking each participant's vision for Art Center, the larger community became informed about what was under way, and interested people were able to participate from afar. Similarly, for the Mark O. Hatfield Clinical Research Center for the National Institutes of Health in Bethesda, Maryland, a project database was designed to display, through a browser, thousands of pre-evaluated user comments.

ZGF establishes Web sites specifically for the construction phase of some projects. For the Portland International Airport expansion, requests for information are displayed as an open book, where architect, client, contractor and consultants can see who has responded when, raising everyone's accountability and awareness of response.

Typically, project Web sites are accessible from any location via the Internet but protected from public access by user names and passwords. Approximately 30 vendors offer the software; several give installation assistance. Even when short-lived (or when the initial excitement wanes and project team members end up relying on e-mail, as sometimes happens), websites provide options for firms that in-house resources cannot.

ZGF also utilizes video conferencing for both company and client meetings. While not a replacement for in-person gatherings, video conferencing, Sanders points out, is superior in one way: with the camera focused on the model or drawing being discussed, everyone has the same vantage point.

With instant communication an expectation of clients, and the technology now at everyone's fingertips, Ken Sanders offers a last piece of advice. The client's objectives and technological comfort level—and the tools that promote the most effective process incorporating that—should be the starting point from which any project system is designed. ●

## Twentyfourseven

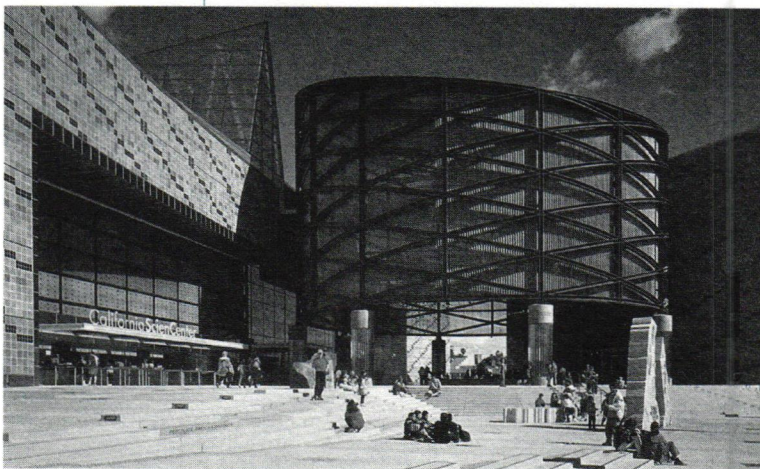
United Airlines named a passenger jet in Woo's honor, commemorating her 1,000,000 miles of flight in five years.

### Carolina Woo, FAIA

profiled by Allison Williams, FAIA

Carolina Woo, a 30-year veteran and senior managing partner of Skidmore, Owings & Merrill, is involved in firmwide management and business development on the West Coast and the Pacific Rim. We met in her corner office at SOM in San Francisco. It was an opportunity to catch up with a former colleague and discuss how extensive travel, intercontinental client relationships and electronic communication have, over the course of the last 10 years, created a 24-hour lifestyle. Finding an overlapping hour where we were both in the same city and available to meet was in itself a feat.

In town, a typical day for Woo begins around 7:00 AM, when she deals with paperwork, accompanied by low-volume opera music. The morning hours are quiet and productive. She puts in a full day in this time zone and then at 6:00 PM shifts to international client communication and project management as the Pacific Rim wakes up. For a few hours, she



California Science Center; Exposition Park; Zimmer Gunsul Frasca Partnership

conducts business. It is not unusual, however, for her to awake for a 2:00 AM call in order to conclude some matter on the other side of the globe.

It may seem difficult to determine where one day ends and the next begins. And no doubt there is stress associated with such a schedule. But Woo is passionate about keeping the balls in the air. She has made the delineation between personal and professional life much less rigid than most and does not define work as sacrifice. It is also worth noting that when she takes the rare break from it all, she relaxes as decidedly as she works.

As an indication of Woo's incredible travel schedule, in 1995 United Airlines named a passenger jet in her honor, commemorating her 1,000,000 miles of flight in a five-year period, largely between New York and London, San Francisco and Asia.

Not surprisingly, Carolina Woo has a formula for transpacific flights. She prefers to travel alone and never does work on the plane. She reads and sleeps and begins tuning her thoughts toward where she is headed. She arrives energized and mentally acute, takes a short nap during the day and goes to bed by 11:00 PM. In the morning she resumes her normal routine in the new time zone.

Though the Far East is more technologically advanced than we are, one-on-one professional relationships are as valued there as they are here. Woo is confident that electronics will not replace live communication. And despite her own choices, she has respect for the personal limits of others. "CAD may assist in speedier production, but the design process cannot be rushed," she says. "Something has to give—and that is people."

Woo acknowledges the hardships of a global practice but counters that foreign projects permit the architect more control. At SOM weekly client meetings are typical on local projects. For international work, meetings are limited to every two weeks or more, allowing greater time for the architect to digest and synthesize and resolve project issues.

Carolina Woo gains her greatest satisfaction and confirmation that it is all worthwhile when her efforts secure exceptional opportunities for the firm—and when she and her team are able to produce commendable architecture. "Maintaining a happy client, despite any aggravation and pain," she says, is the challenge and the reward. Her profession is her life, and she couldn't imagine it any other way. ●



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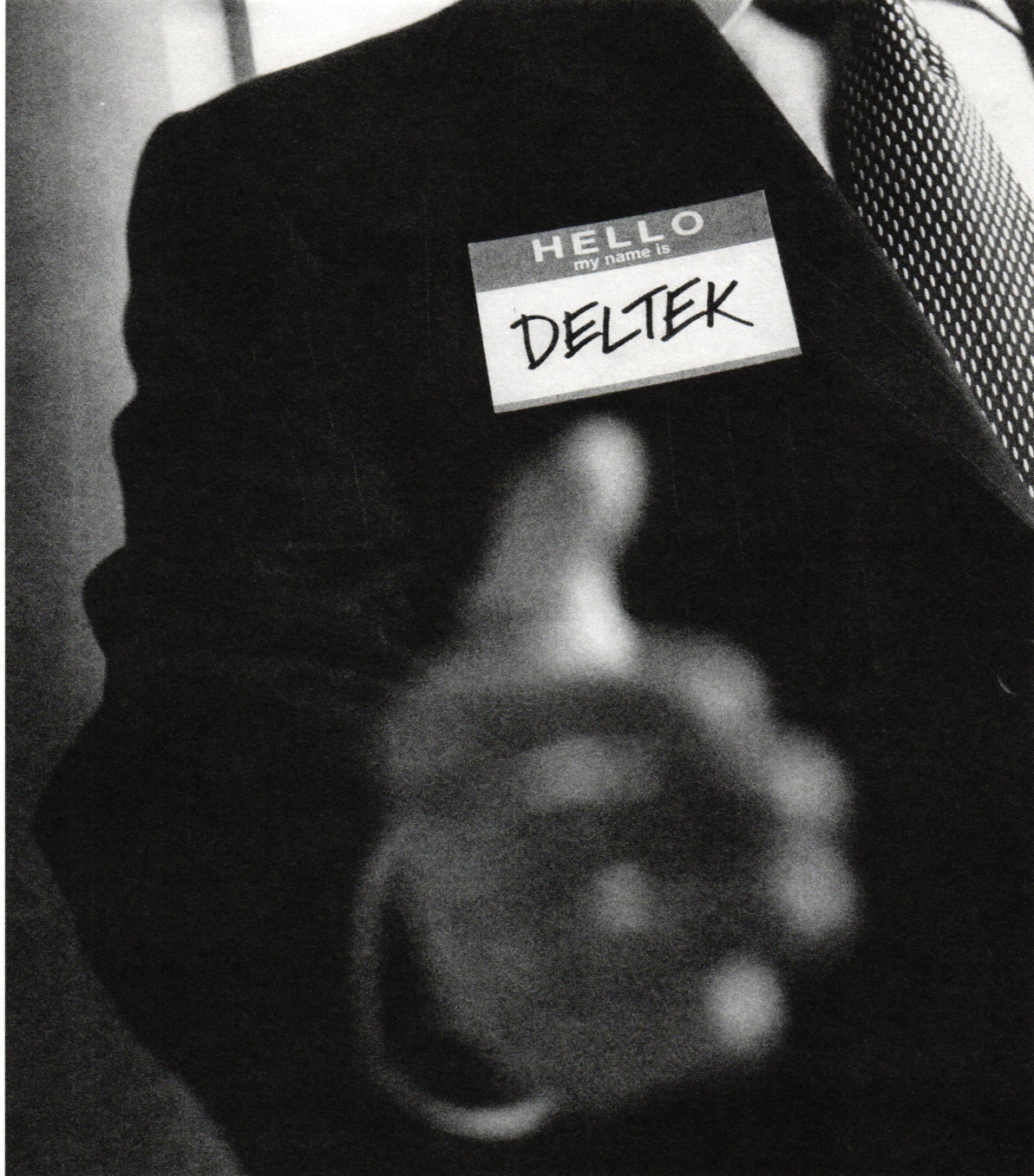
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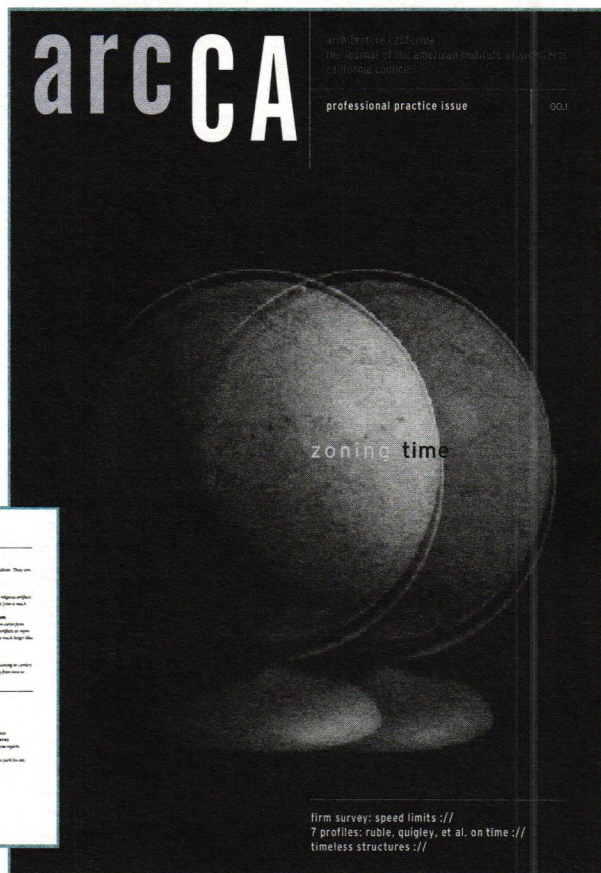
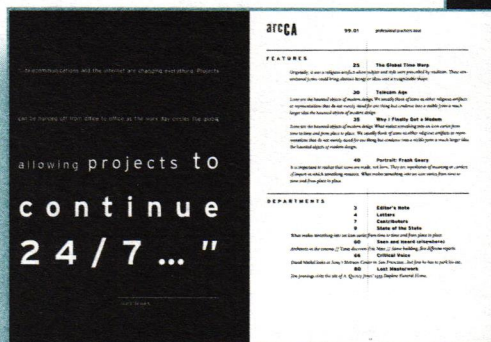
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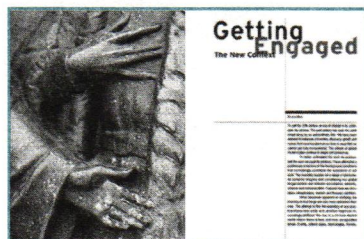
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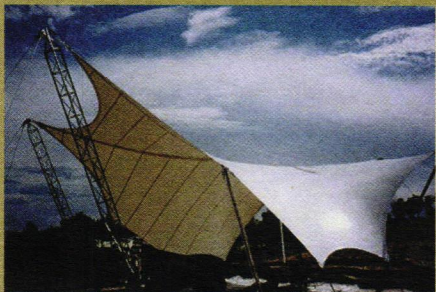
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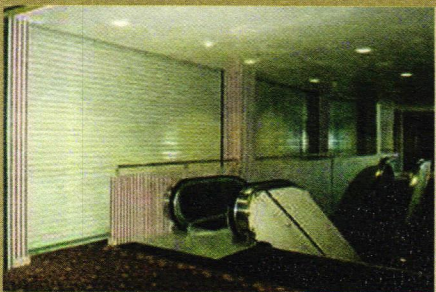
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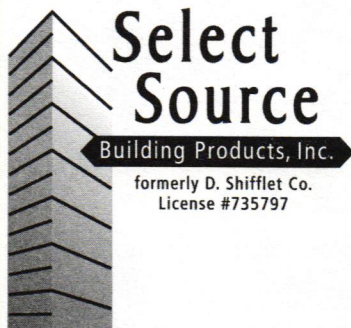


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## Time ran out for a Modernist urban oasis

an elegy by Jim Jennings

I drove across town today to take some pictures of the San Francisco Funeral Service building, also known as the Daphne mortuary. Designed in 1954 by A. Quincy Jones, the Daphne was the first Modern funeral home. Brick, redwood and glass clearly define the volumes of its exquisite composition. The strong horizontal lines grow directly out of the sloping site. Walled courtyards and daylight were used to help the grieving reconnect to the beauty of our temporal world. Landscape and architecture intertwined.

In August 1999 the state Historical Resources Commission refused to recommend landmark status for the Daphne. One reason given was that it was four years shy of the 50 required for consideration. Unprotected under this standard, the Daphne will be torn down when the property is sold. It is a sad irony that there is presently a movement in San Francisco to grant landmark status to a fast-food fiberglass grinning dachshund head mounted on a steel pole. It complies with the state's eligibility timetable. I thought about this as I placed the Daphne in my viewfinder. ●